Nov/Dec 2016

SCULPTING | PAINTING | DISPLAYING | GAMING

#42

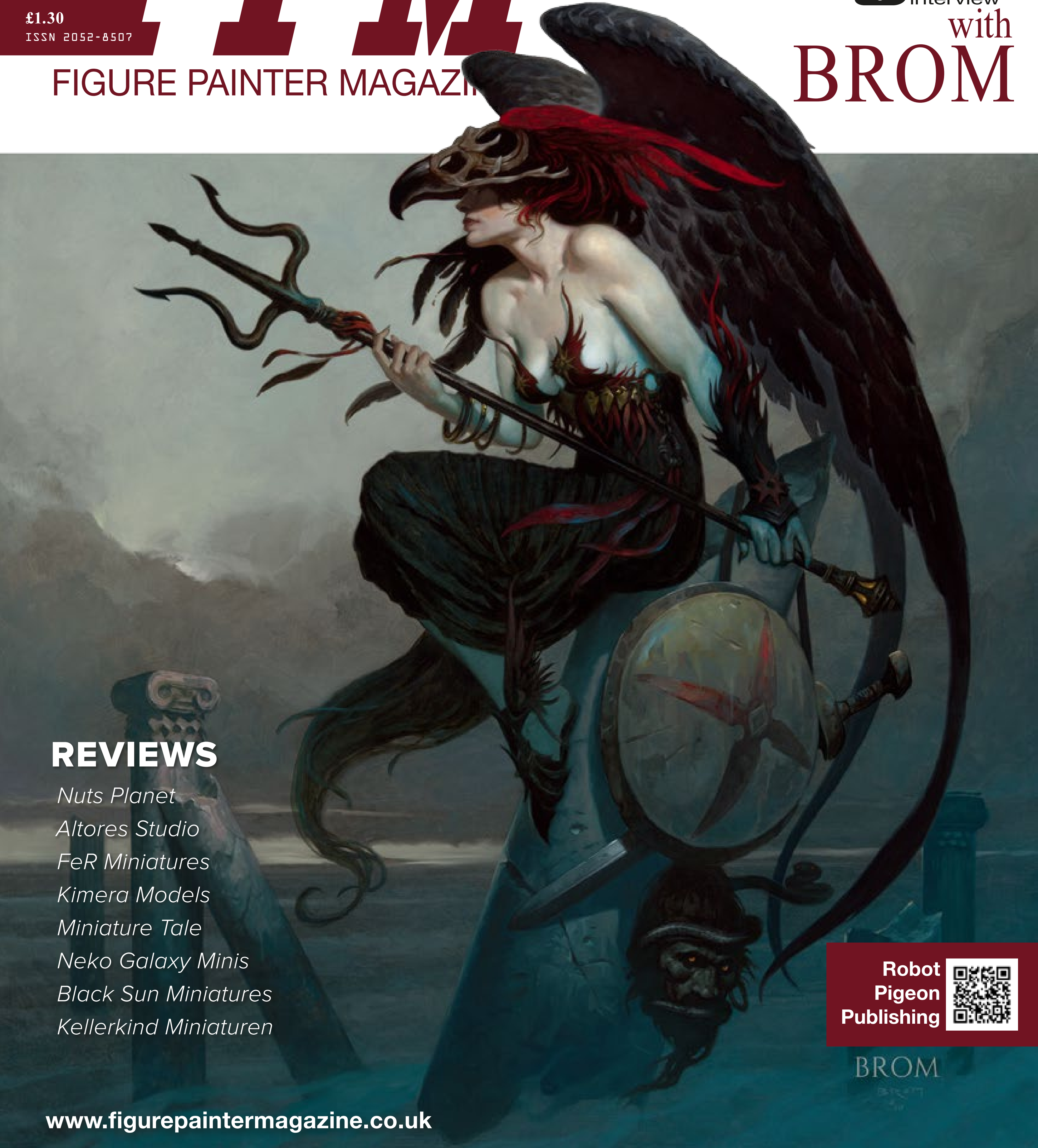
£1.30

ISSN 2052-8507

FPM

FIGURE PAINTER MAGAZINE

insight interview with BROM

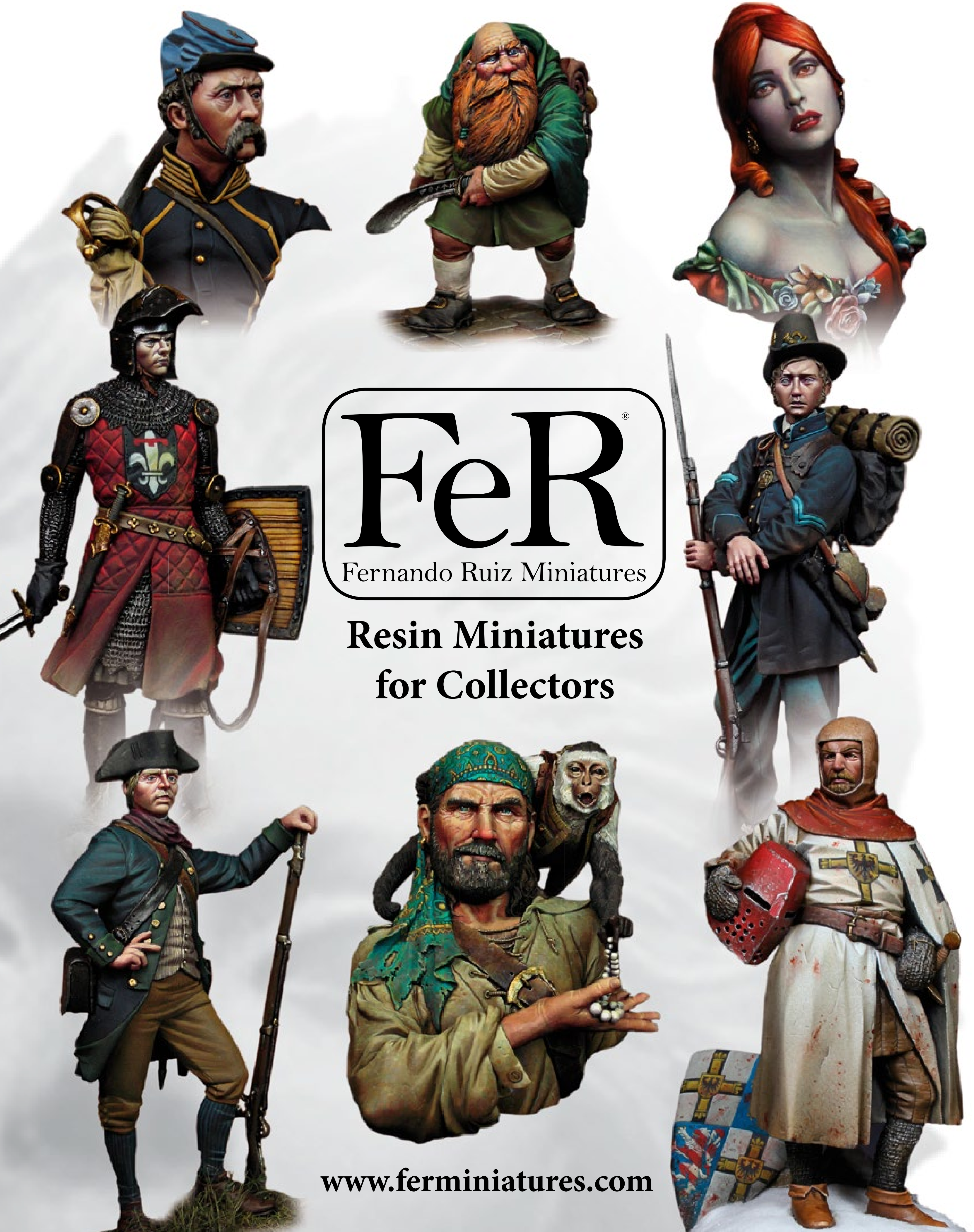


REVIEWS

- *Nuts Planet*
- *Altores Studio*
- *FeR Miniatures*
- *Kimera Models*
- *Miniature Tale*
- *Neko Galaxy Minis*
- *Black Sun Miniatures*
- *Kellerkind Miniaturen*

Robot
Pigeon
Publishing

www.figurepaintermagazine.co.uk



FeR®
Fernando Ruiz Miniatures

Resin Miniatures for Collectors

www.ferminiatures.com

EDITORIAL

Contact Figure Painter Magazine
Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

Cover Artist: **Redd Wing by Brom**

Chief Editor: **Shane Rozzell**
editor@figurepaintermagazine.co.uk

Layout: **Shane Rozzell**

Assistant Editor: **Luke Wilson**
luke@figurepaintermagazine.co.uk

Assistant Editor: **Terry Cowell**
terry@figurepaintermagazine.co.uk

Copy Editor: **Sean Fulton**
sean@figurepaintermagazine.co.uk

Market Place Editor: **Martyn Dorey**
marketplace@figurepaintermagazine.co.uk

Content Editor: **Marko Paunovic**
content@figurepaintermagazine.co.uk

Advertising: **Sarah Evans**
advertise@figurepaintermagazine.co.uk

Proof Readers: **Martyn Dorey**
Sean Fulton

Regular Contributors:
Sean Fulton
Shane Rozzell
Davide Rainone
Luke Wilson
Terry Cowell
Martyn Dorey
Marko Paunovic

Guest Contributors:
Norm Ealand
Roman Lappat
Roman Gruba

Welcome to issue 42, the 2016 Christmas issue of FPM!

We have a cracker of an issue for you this month with a truly inspiring tutorial from Roman Lappat who tells us all about OSL. Marko Paunovic brings us the latest instalment of his post-apoc diorama and we have a HUGE step by step article from Roman Gruba...did I mention it was massive!

Also in this issue we have lots of unboxing reviews for you, so if you have yet to decide on that little something to buy yourself, then look no further: Nuts Planet, Altores Studio, FeR Miniatures, Miniature Tale, Neko Galaxy Minis, Black Sun Miniatures and Kellerkind Miniaturen are all featured, as well as Kimera Models, where we drop the mic on exclusive revelations! We also have a show report from the recent Monte San Savino competition and a close look at the new painting book by Arsies and the Iwata Neo Airbrush Kit.

Kicking it all off is a superb Insight interview with none other than the fantasy artist supremo, Gerald Brom, one of our all-time favourites!

Shane Rozzell, Chief Editor

Figure Painter Magazine is published by
Robot Pigeon Publishing. South Cheshire. UK

Follow us on Social Media

The views and opinions relating to all material herein does not necessarily reflect the opinions of Figure Painter Magazine staff, editors or publishers who are not liable of said opinions. Figure Painter Magazine cannot be held responsible for inaccuracies in any of its publications. Furthermore, responsibility for any losses, damages or distress resulting from adherence to any information made available through this magazine or its website is not the responsibility of Figure Painter Magazine or its publisher, Robot Pigeon Publishing. Adverts and advertisers appearing in Figure Painter Magazine carry no implied recommendation from the magazine or the publishers. Artwork has also been either taken from company websites pertaining to the image and may not be reproduced (except for personal use) without prior written permission from the said author / artist. Most product names are trademarks owned by the companies that publish those products. Photos sent to Figure Painter Magazine will be treated as offered unconditionally for publication and copyright purposes and are subject to editing and comments by the editors. Please ensure that all photos have credits attached if necessary. All rights reserved. No part of this publication may be reproduced without prior consent from Figure Painter Magazine.

ROBOT PIGEON
publishing

INITIATIVE
your voice in miniature gaming
MAGAZINE

voice in miniature gaming
initiativemagazine.co.uk
INITIATIVE
INSIDER
interview
SM
STONEMAIER
GAMES
SCYTHE
1.
2.
3.
42
43
INSIDER

Initiative is a new monthly magazine dedicated to miniature tabletop gaming. £1.30

www.initiativemagazine.co.uk

CONTENTS

12.

INSIGHT: GERALD BROM

Our interview with world renown artists in and around the miniature hobby.

6. HEADLINES
Our monthly look at the latest miniature painting news.

8. UNBOXING: THE OLD BARBARIAN
Norm Ealand has a close look at the 1:24th scale figure from Black Sun Miniatures.

12. INSIGHT: GERALD BROM
Our interview with world renown artists in and around the miniature painting hobby.

24. WHAT'S ON THE MARKET: ARSIES' PAINTING TOOLBOX
After a successful Kickstarter campaign, Davide Rainone checks out Arsies' new hobby book.

28. UNBOXING: ONCE IN INDIA
Terry Cowell opens the box on Altores Studio's new scenic figures.

32. SHOW REPORT: MONTE SAN SAVINO 2016
The best from this year's Monte San Savino.

36. ESPOSÉ
The best new releases from the past month.

40. UNBOXING: KIMERA MODELS
Davide Rainone takes a look at Kimera Models and drops the mic with exclusives.

48. TUTORIAL: POST-APOCALYPTIC DIORAMA
Marko Paunovic brings us part 6 of his diorama.

54. UNBOXING: C-GIRL AKITO
Luke Wilson checks out this new bust from a very new company, Neko Galaxy Minis.

60. PUTTY&PAINT
Our pick of the ones to watch on Putty&Paint.

66. UNBOXING: SOLOMON KANE
Opening the box on FeR Miniatures' Solomon Kane.

68. TUTORIAL: ABDUL RASHID
Roman Gruba brings us a massive step-by-step on this fantasy bust.

88. UNBOXING: STEAMPUNK LEAGUE
Terry Cowell has a close look at this unique set of figures from Miniature Tale.

92. TUTORIAL: SITH
A truly inspiring tutorial from Roman Lappat on how he painted SITH!

100. UNBOXING: DEVASTATOR VICTOR & SHIELD
Luke Wilson continues his close inspection of the new releases from Nuts Planet.

106. WHAT'S ON THE MARKET: IWATA NEO AIRBRUSH KIT
Terry Cowell investigates a beginner's airbrushing set from Iwata.

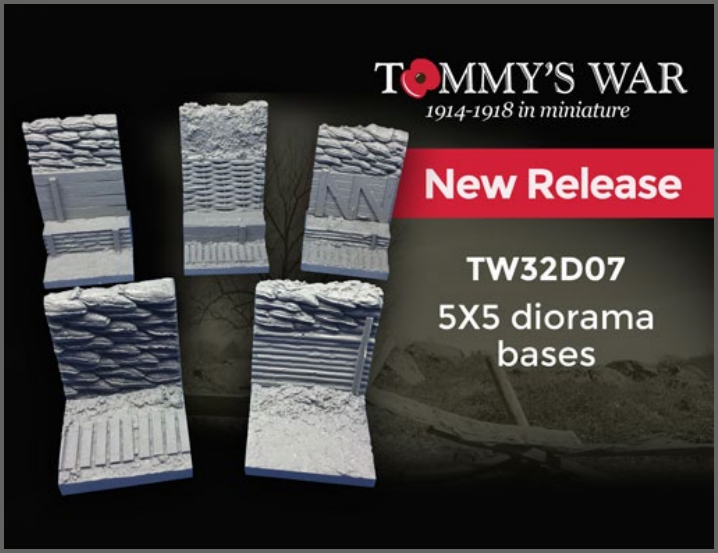
112. UNBOXING: THE OLD LIBRARIAN
Marko Paunovic gives us his opinion on this Kellerkind Miniaturen 50mm dystopia figure.

116. EXHIBITION
Showcase of the painted minis posted on our facebook page.

TOMMY'S WAR

1914-1918 in miniature

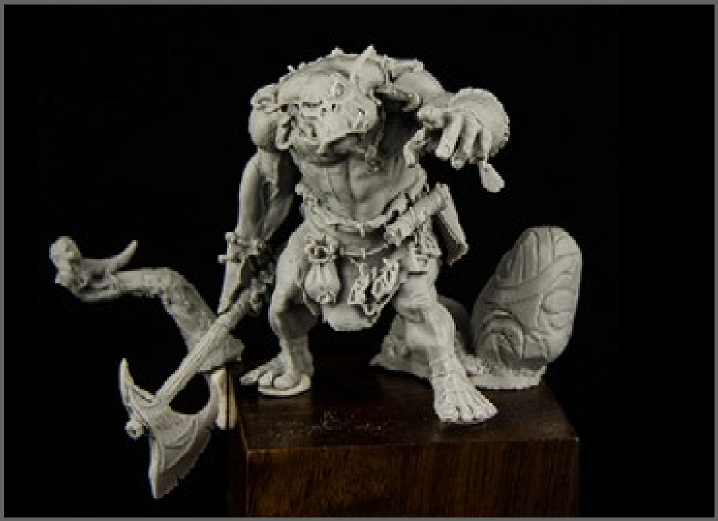
Tommy's War is pleased to announce a new product in their popular diorama base series. The 5x5 product features a modular trench base with separate 'bottom' and 'side' pieces which together depict a WW1 trench scene. The different pieces feature different methods of trench construction (sandbags, corrugated iron, wood, branches) and the modeller can select any individual 'bottom' and any individual 'side'. There are 5 'bottoms' and 5 'sides' giving a total of 25 possible permutations. The bases have been sculpted by the very talented Andy Belsey and come in 1/32 scale with a footprint of 50mm square. More details can be found on the Tommy's War website.


TOMMY'S WAR
1914-1918 in miniature
New Release
TW32D07
5X5 diorama bases

Ouroboros Miniatures presents
Ouroboros Tales

There is still time to get on board with the Ouroboros Tales Kickstarter campaign. The project has funded, which is great news, but there is still a chance to get involved and bag yourself some goodies before it ends. There are some pretty cool stretch goals that we at FPM are involved in.

For more details, visit the campaign page here.



MrBLACK PUBLICATIONS

SCALE MODEL HANDBOOK SERIES

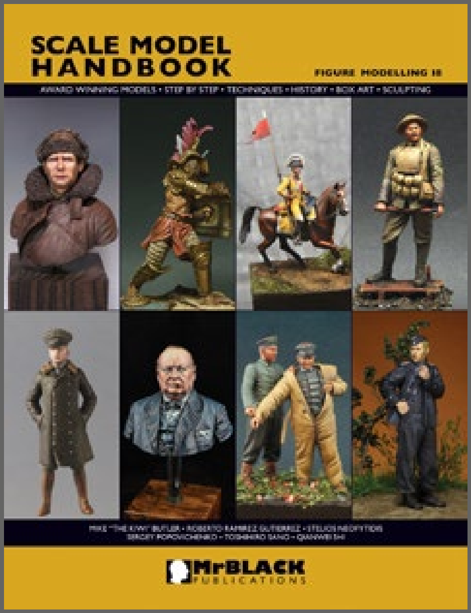

SCALE MODEL HANDBOOK
FIGURE MODELLING 18
AWARD-WINNING MODELS • STEP BY STEP • TECHNIQUES • HISTORY • BOX ART • SCULPTING
MrBLACK PUBLICATIONS

Figure Modelling 18 from the Scale Model Handbook series is now available. This is the 21st book that Mr Black has published and is a brilliant addition to the collection. We will be reviewing it in depth in a future issue, but this one has some excellent articles inside, including a very detailed, eight-page article from Sergey Popovichenko on Pegaso Models' 90mm Thraex gladiator and another from one of their regular contributors, Mike 'The Kiwi' Butler, who presents another eight-page feature about painting the Wings Cockpit 54mm figure of the German First World War air ace Oswald Boelcke. More details of how to grab your own copy can be found here.

FIGURE PAINTER

proudly presents

seminart

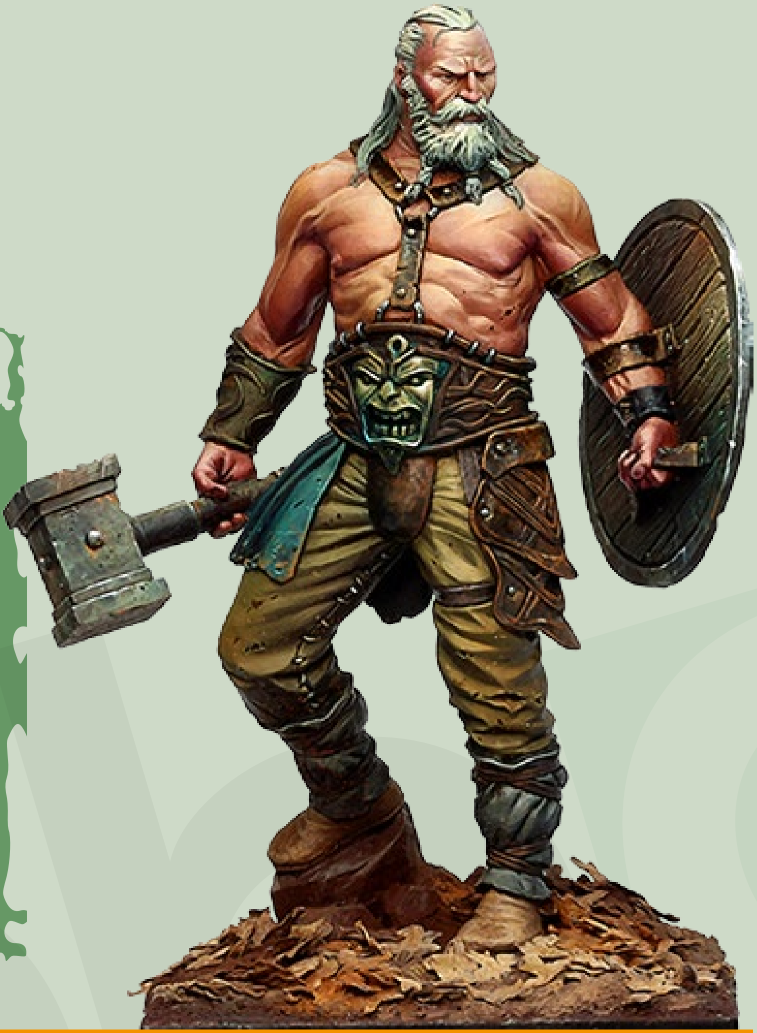
de miniaturas

a series of seminars bringing the best
European artists to the UK

CHRIS CLAYTON

4th & 5th March 2017, Firestorm Games, Cardiff.
For more details or to book your place, click here

By **Norm Ealand**



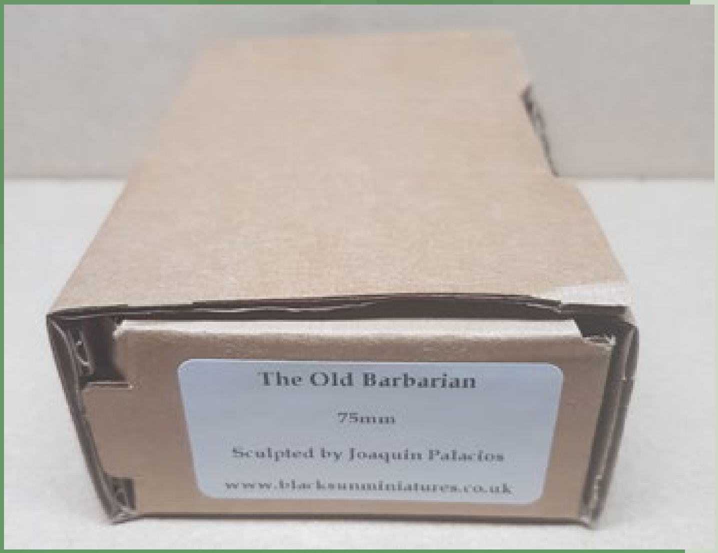
Details

Price:	£35
Scale:	1/24th
Material:	Resin

Available from

Black Sun Miniatures

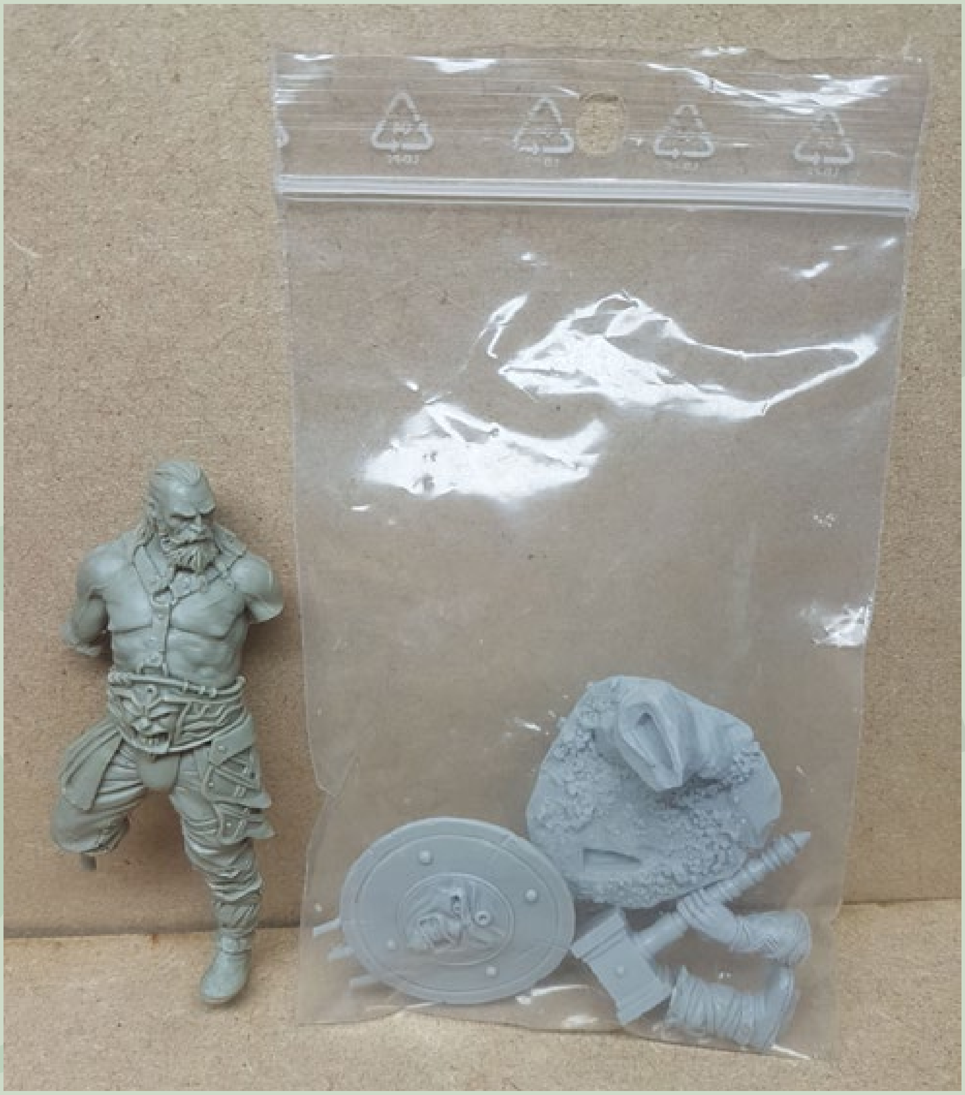
Black Sun Miniatures' The Old Barbarian

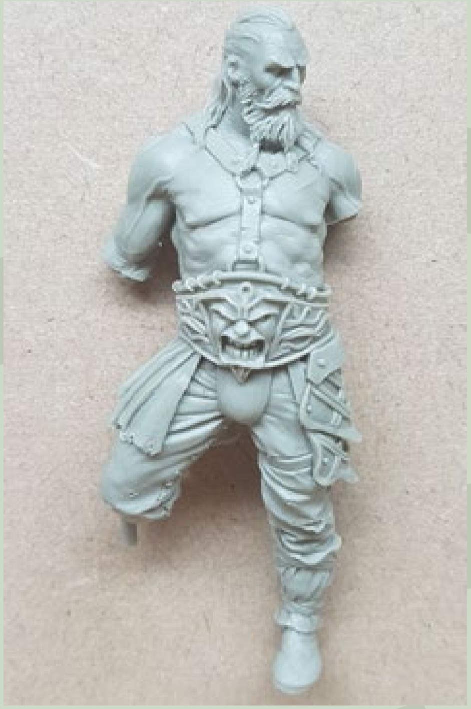


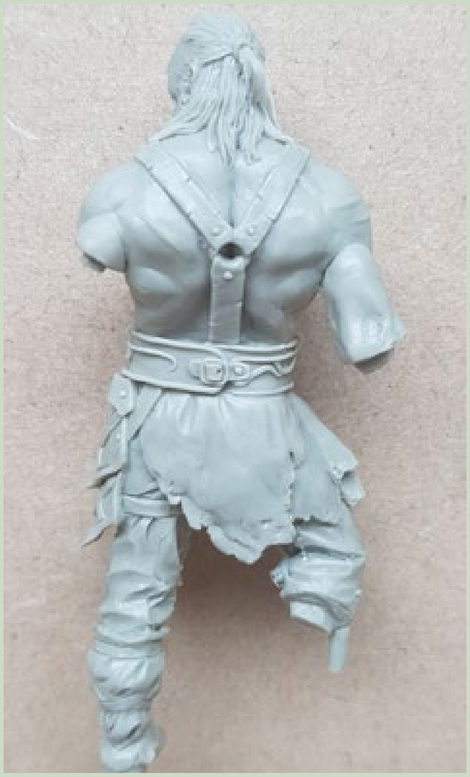
The Old Barbarian from Black Sun Miniatures was one of those miniatures that strikes an instant "Hell yeah, I need that". Patiently waiting for the release, the miniature was being sculpted by Joaquin Palacios and even from the moment I saw the mini, I was keen to get one for my collection. After a few messages to Carlos Vazquez and a few weeks' wait, I acquired a copy.

As soon as it arrived, I couldn't wait to check it out and get a review written up. I will no longer keep you in suspense and get on with reviewing The Old Barbarian from Black Sun Miniatures.

The miniature comes in a nice sturdy cardboard box with a no frills sticker on the side explaining the contents. Inside the box were 5 resin pieces and it was a very well protected miniature; a double layer of foam held the pieces in place and a zip lock bag secured the smaller pieces of the miniature.



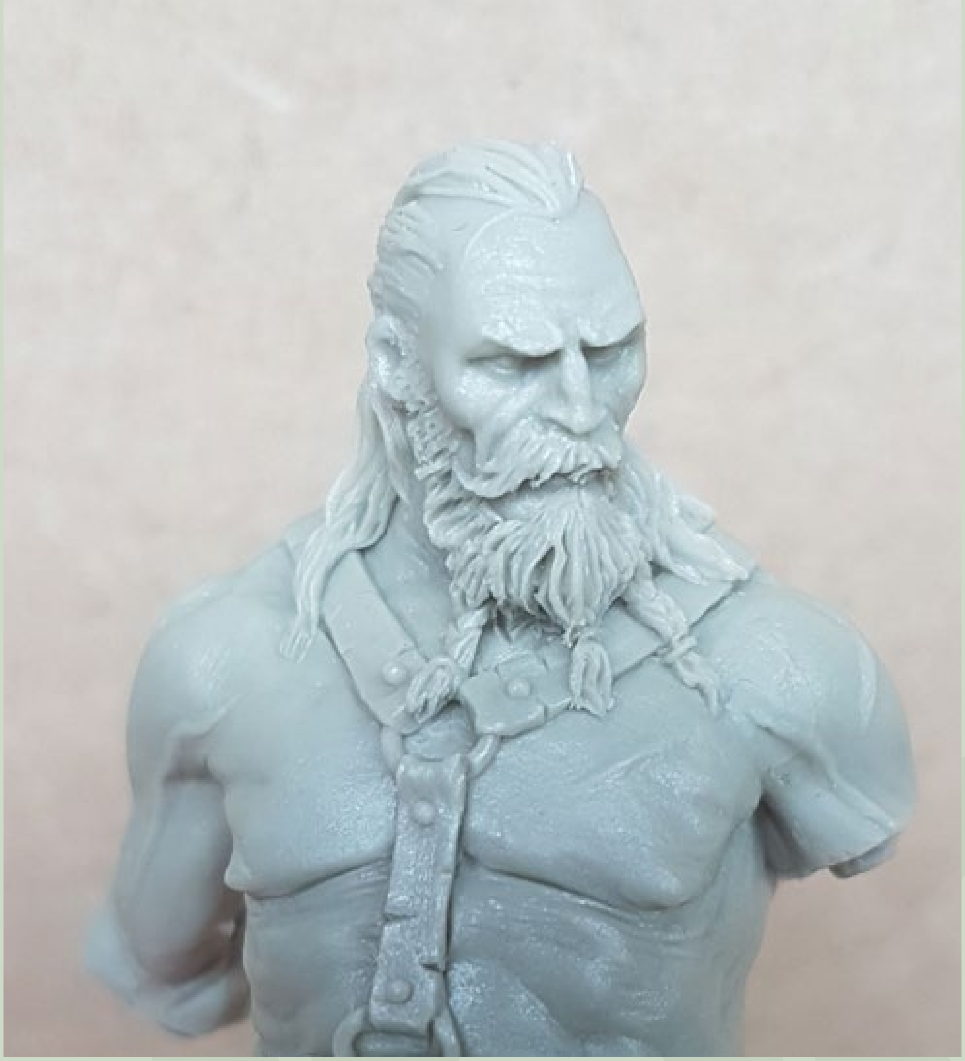




My usual starting spot is the torso or main body of the mini, so not breaking from tradition I had a look at the main part of the mini. As soon as I picked up the cast I just knew it was quality. Anyone looking at this sculpt will instantly say that it is nice. In fact, it goes way past nice into outstanding...this is one of those minis that would look good unpainted. It is honestly that nice.

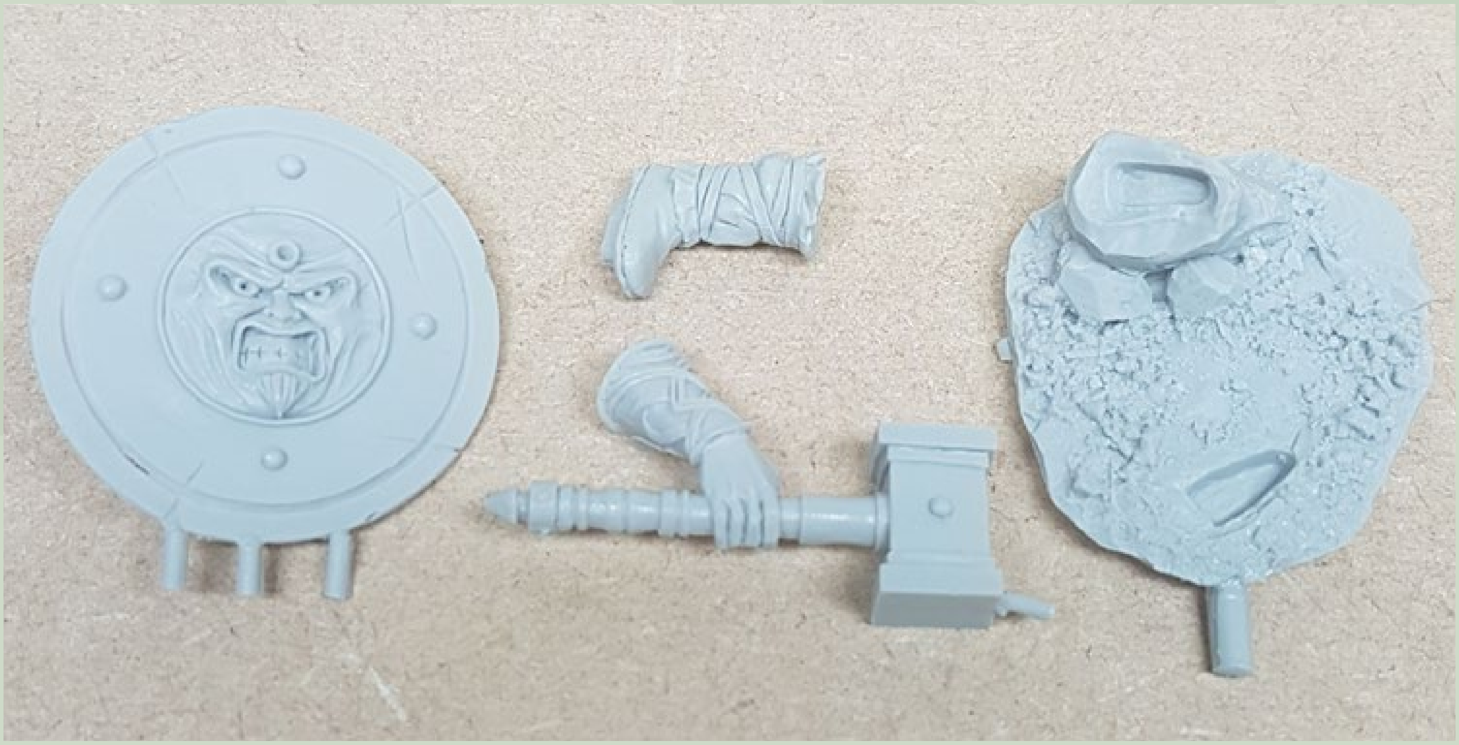
So after my drooling session, I actually went looking for any negative aspects of the cast. Acting like a hungry blood hound, I went sniffing for my catch. The miniature itself is, as previously mentioned, superb. However, I did find some casting issues. They are minor issues; there was what looks like mould slip on the reverse of the left leg and some flash on the reverse of the right as you can see in the picture. As soon as I took the photo, I set to work on the issues I found. Using a stiff brush and some buffing sticks the issues were gone, with no more than 2 minutes needed to remove what I had seen. There were some vent tabs which also took a few minutes to remove and buff out, but these aren't faults; as we all know, vent tabs are part of the casting process.

The torso itself is so well sculpted by Joaquin that the details are sharp and crisp. I am super impressed with the skill of that guy. The skin is sculpted extremely well and Joaquin has captured an aging body structure really well. Scars and veins are also sculpted onto the skin, which add more character to the sculpt. All materials for the trousers and cloth hanging from the belt are well done and there is a really nice stitched detail on the inside of the leg. The area I like the most is the head, though.



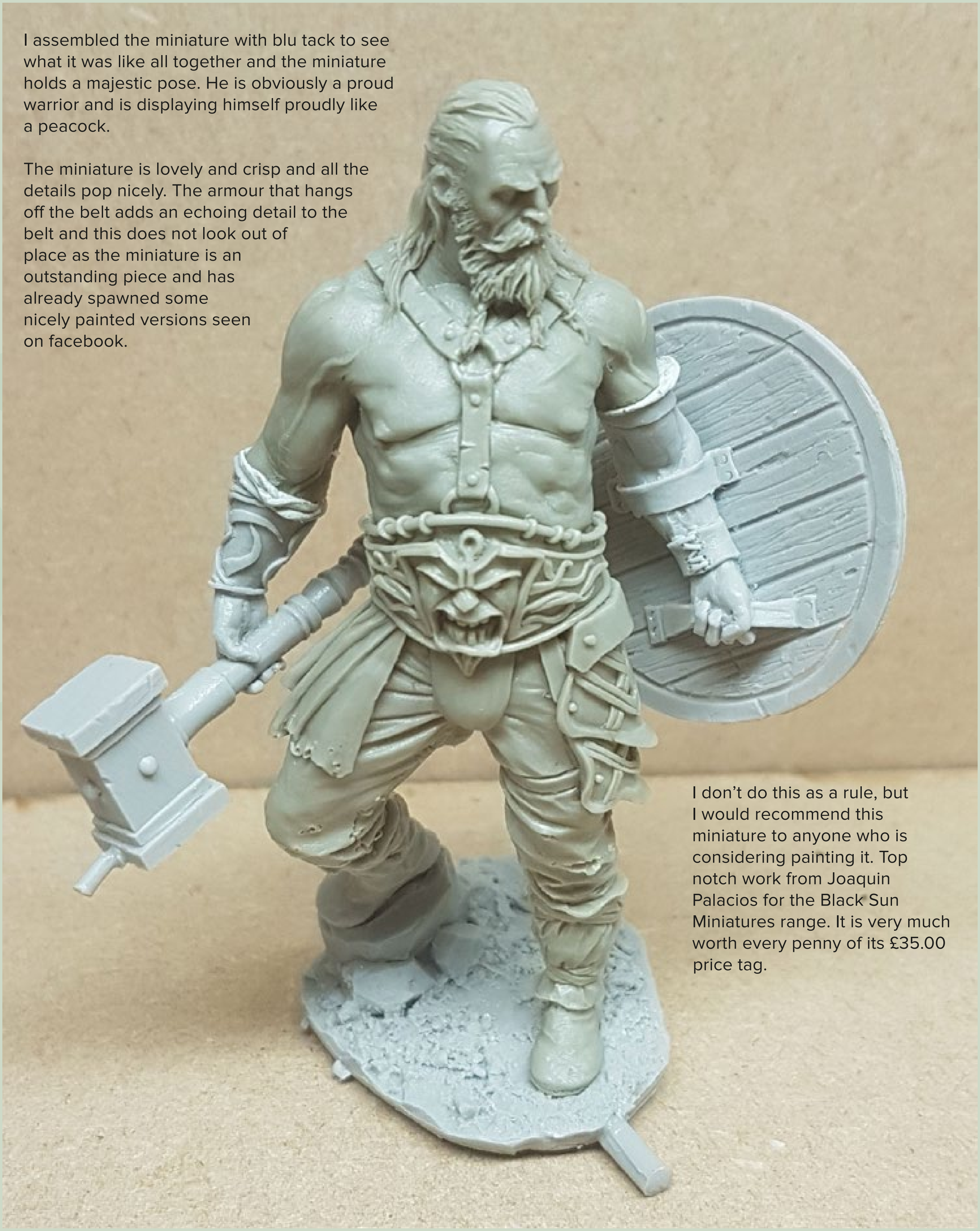
The face is sculpted so nicely I am almost afraid to paint it. The Old Barbarian has obviously had a varied life out on the battlefield and has strong masculine features. He is clearly a charismatic fellow. The hair is amazing--how do sculptors do this kind of work? The hair is pulled back and tied in a tail and it is receding to show his age. Each strand will require some careful painting to not lose the detail. The beard is also superbly done and so fine at the ends. The moustache is sharp at the ends, too. Joaquin has indeed done some outstanding work on this piece and it is an awesome sculpt.

In the photo you can see the 4 smaller pieces--an arm, a shield, a foot and a scenic base topper. As you can see, the shield had 3 vent tabs on it. Besides a very small hole in the groove of the shield and some fine flash around the edge, these were the only issues with the cast of the shield. The reverse holds the other arm and this is no exception to the quality of the sculpt. The muscle tone and the wrist strap are sculpted well and the wood grain is done nicely, too.



I assembled the miniature with blu tack to see what it was like all together and the miniature holds a majestic pose. He is obviously a proud warrior and is displaying himself proudly like a peacock.

The miniature is lovely and crisp and all the details pop nicely. The armour that hangs off the belt adds an echoing detail to the belt and this does not look out of place as the miniature is an outstanding piece and has already spawned some nicely painted versions seen on facebook.



I don’t do this as a rule, but I would recommend this miniature to anyone who is considering painting it. Top notch work from Joaquin Palacios for the Black Sun Miniatures range. It is very much worth every penny of its £35.00 price tag.

Questions by Terry Cowell

insight interview

with Gerald Brom

Gerald Brom was born in 1965 in the deep south of the U.S. He grew up as a military dependant and was therefore referred to by his last name much in the way we know of him, simply as Brom.

He started working as an illustrator when he was 20 years old and his CV would be far too long for this article, but companies such as Coca-Cola, IBM, CNN, and Columbia Pictures have all queued up for his services.

Aged 24, Brom went to work full time for TSR (Tactical Studies Rules just for us geeks). While he was there he contributed to all their game and book lines, but notably the Dark Sun setting. His contributions didn't just add to Dark Sun, they helped shape it. Many of his drawings and sketches were done before the stories were developed and were especially written into the stories. His artwork was also publicised through collectible card games, perhaps most notably the popular Wizards of the Coast game 'Magic the Gathering.'

After 4 years, Brom returned to do freelance work and such was the demand for his skills he went on to provide artwork for many fantasy authors, films, card games as well as conceptual art for computer games (honestly too many of each to mention)! He also did some more work for TSR providing artwork for Planescape and Forgotten Realms, not to mention many covers for both the Dragon and Dungeon magazines. There is so much more to his CV and we haven't even touched on his development as an author. For now, the Wikipedia contribution is over and it's time to speak to Brom the storyteller.

1 *Hi Gerald, welcome to FPM. I doubt very much that we have readers who aren't familiar with some of your work, but please can you provide a brief biography and an explanation of where you fit into our world of fantasy, science, ghost and goblins.*

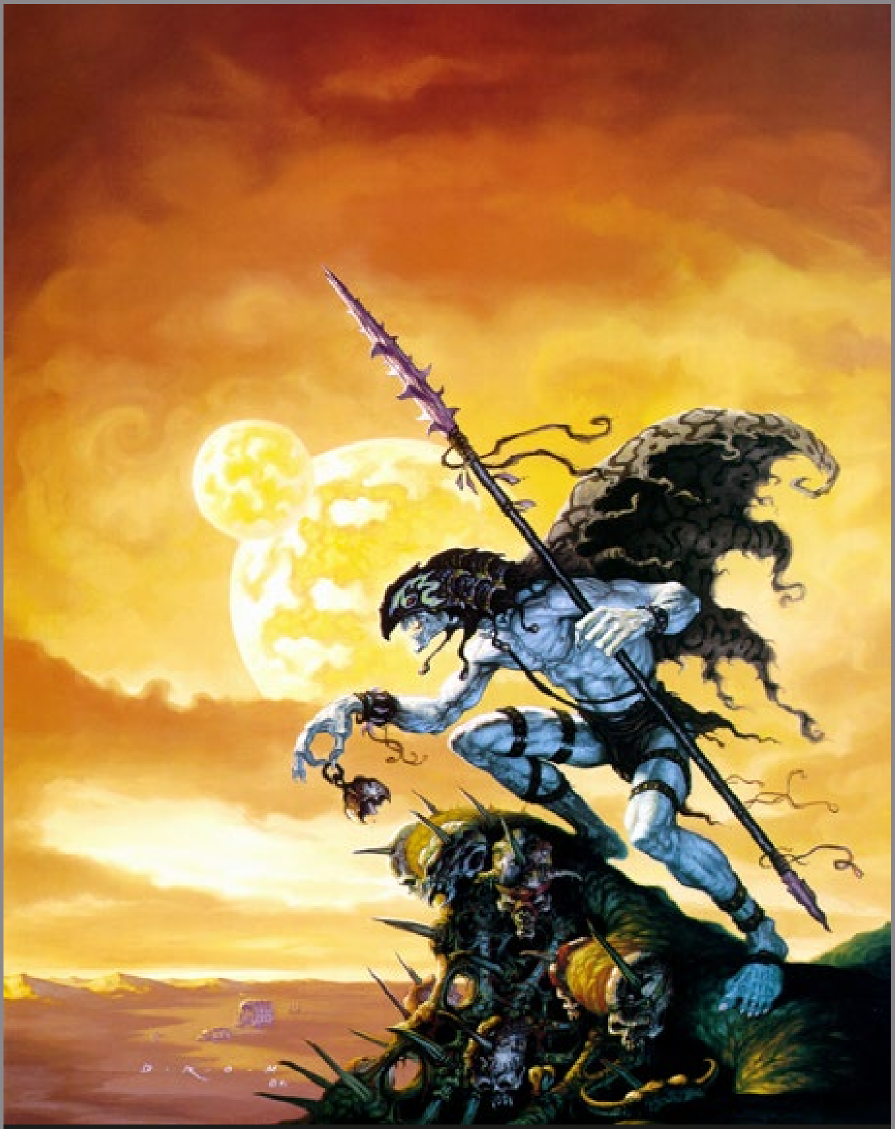
Hmm, yes, I started out on staff with TSR (D&D) creating the covers for Dark Sun. From there I have worked in all facets of the industry, from video games (covers for Doom II, Diablo II, World of Warcraft) to comics and film. Over the last 10 years, I have devoted myself to a series of illustrated novels.

2 *How did it start for you? Were you born with your gifts or is it something you developed? In one of your books, 'The Art of Brom', you allow us a glimpse of some drawings you did as a child; when did you first realise you had a gift, if I might refer to it in this way.*

I was born to it — drawing and creating has always just been something I do. It wasn't until I entered grade school that I realized that not everyone loved to draw and paint, and it was then that I realized I had a unique talent.

3 *Discussing your illustrations, is it correct that TSR was your commercial breakthrough and did you struggle to make a living with your art before this?*

The first few years out of art school were certainly a struggle. I was doing mostly advertising work—a lot of product renderings. Outside of my commercial work, I put together a portfolio of things I really love (horror and fantasy) and TSR was one of the first places to give me work in that field.



Belgoi Enchanter

4 *How important was TSR in shaping your career?*

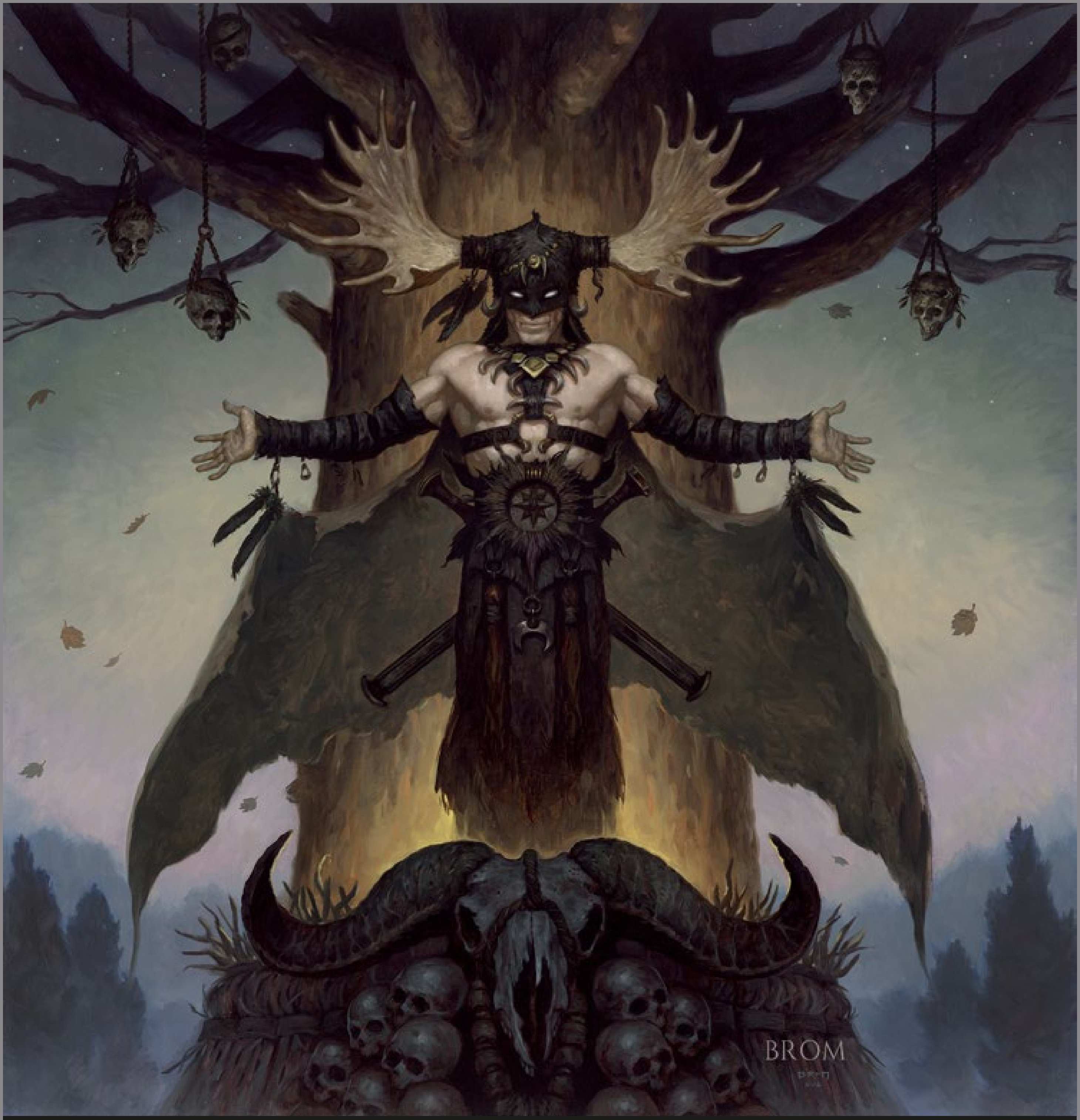
It was my big break. I was on staff, which gave me the opportunity to experiment and develop my oil painting skills. In addition, I was surrounded by top level talent and learned all I could from them. Also, TSR was an amazing platform to bring my art to the public.

5 *Describe one of your fond memories while working there.*

No single memory stands out; mostly it was the camaraderie of painting with other artists.

6 *After around four years, you left TSR and went freelance again. What made you put it all out there? It's a massive step leaving the security of a payroll. Do you feel you had too much that needed saying?*

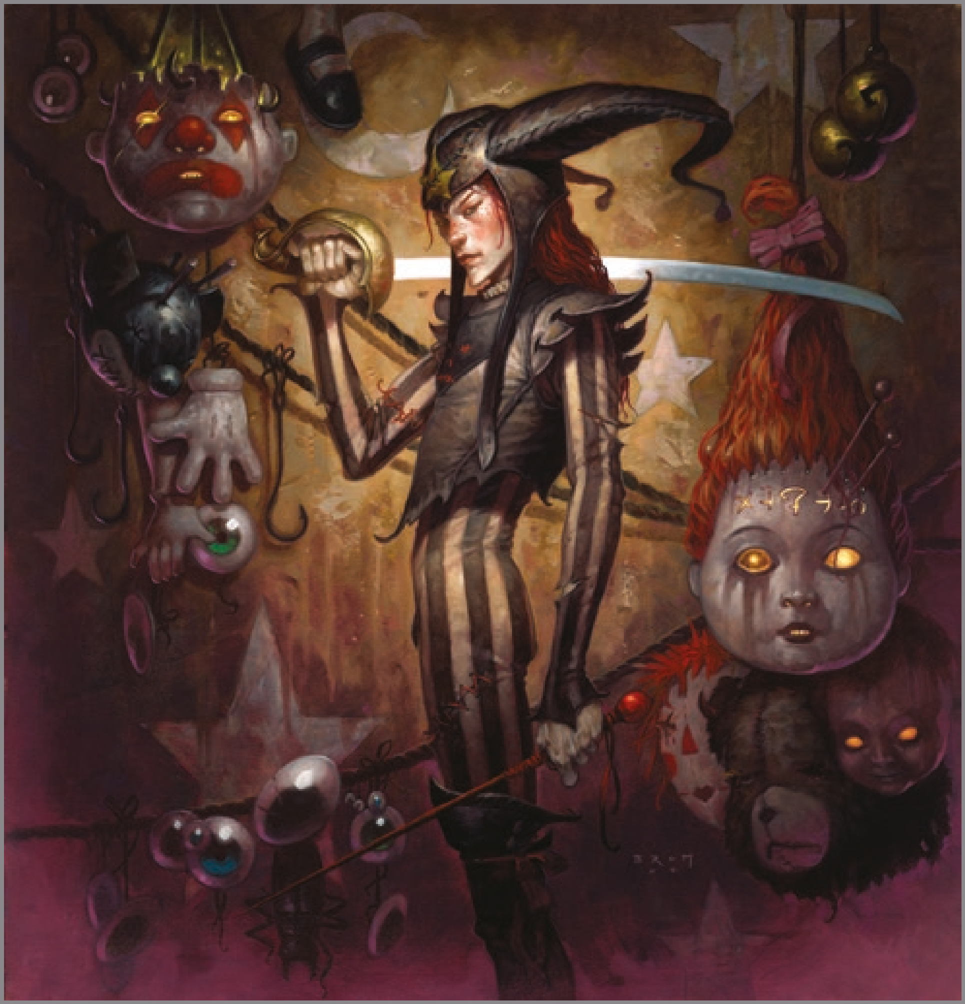
It was very scary leaving the security of TSR and a steady pay check. But yes, there were so many different things I wanted to paint, and TSR would only allow me to paint within the Dark Sun world. And though I really enjoyed that world, it was a primarily desert world and after a while I just got tired of painting desert scenes.



Horned God

7 Discussing your character development; you create characters that go beyond stereotypical, beyond good and evil. Is your ability to portray beauty in the dark side linked to your narrative process?

To some degree, yes. I act out each character as I write them. It is often the same with the art; I feel I am role-playing the characters I paint. So regardless of their nature, I tend to paint them as I would like it to be if I was in their shoes, if I was them.



Jack the Plucker

8 *Following on from the previous question, your writing is in my opinion sensational—so good that I would have a hard time if I was forced to choose my favourite, your art or your literature. Do you feel that your narrative process when developing characters has led in some way to your writing?*

It goes both ways. My paintings often lead to characters that end up in my books, just as the characters I write end up as paintings. Both disciplines feed on each other. I discover traits and details about the characters as they evolve from one medium to the next. It's one of the most enjoyable aspects of creating these illustrated novels, almost as though two separate people are working together.

9 *A chicken and egg question. Do you imagine a character and then add layers of complexity or do you imagine the personality traits which then develop into an image?*

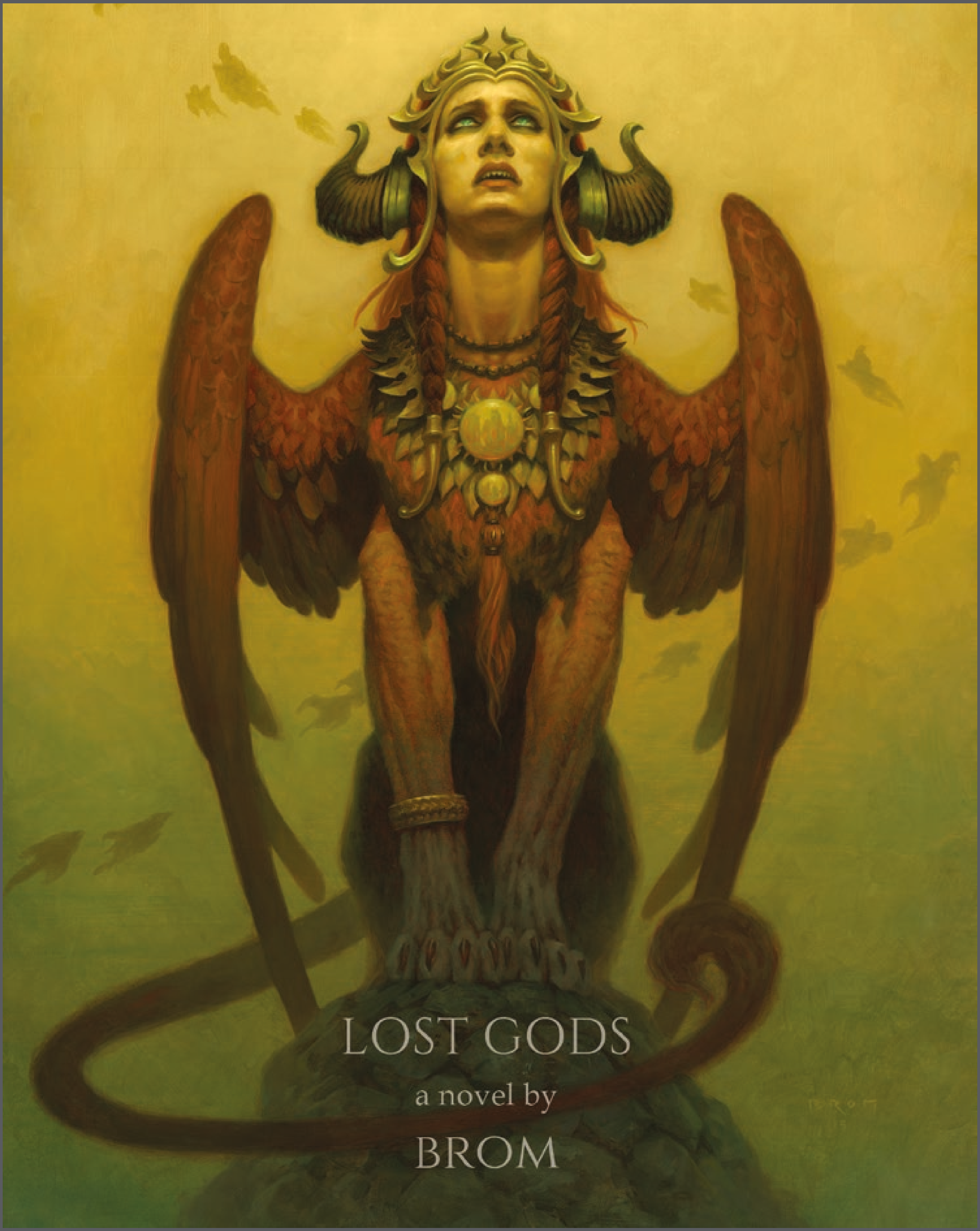
When I paint it is all about shapes and design at first, the character and emotion coming next. With writing, it is all about the character's goals at first and then their traits develop to fit or come in conflict with these goals.

10 *Do you see yourself as an artist and an author or do you think of what you do as a single storytelling process?*

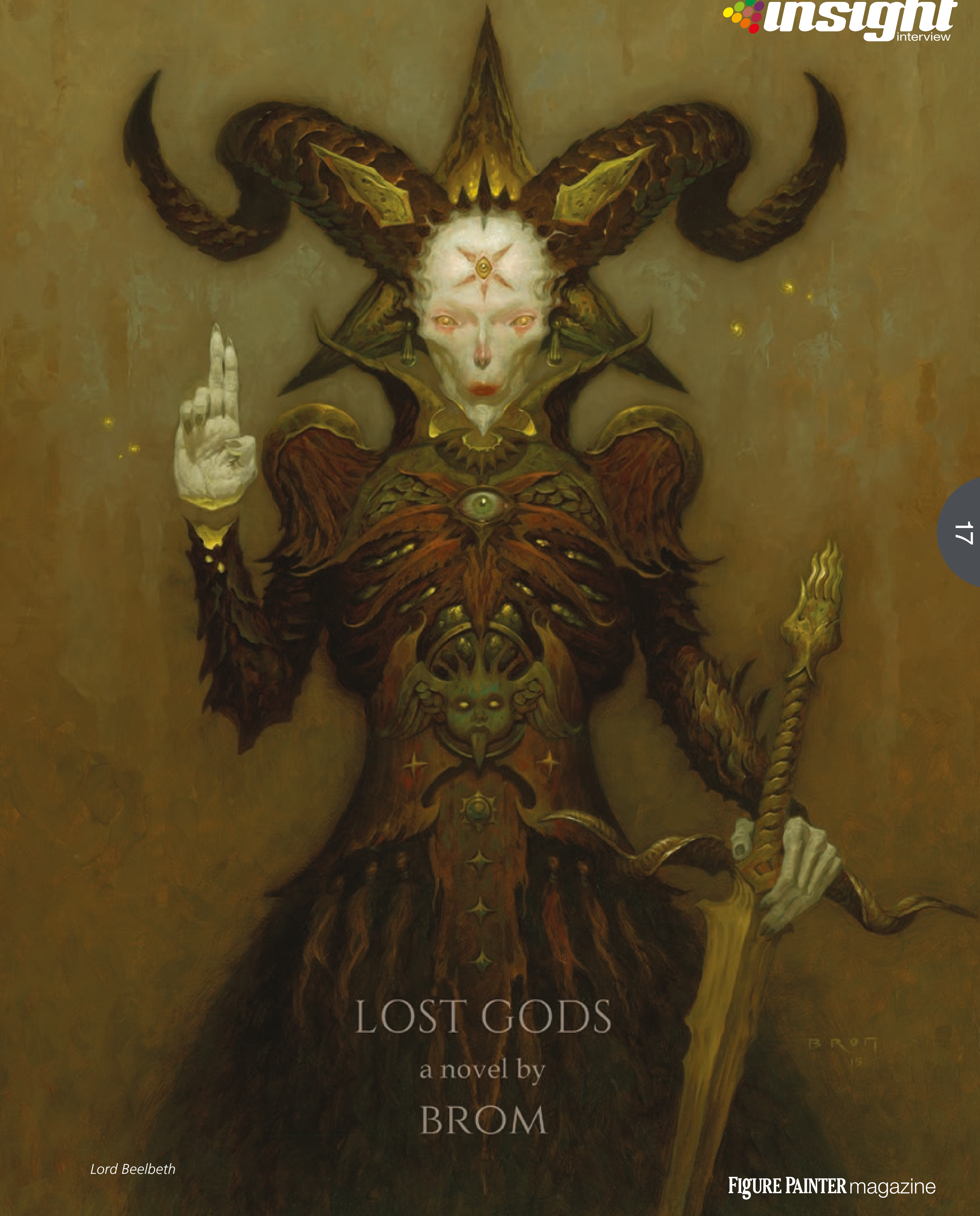
I see my books as complete visions, the art and writing integral to one another. However, painting is often a stand-alone thing for me; it works with or without a narrative. But overall, I see myself as a storyteller, with pictures or words or both.

11 *Focusing on your art, what are your preferred mediums for painting and how has this changed over time? Am I correct in thinking you were using acrylics in the 90's and then switched to using oils?*

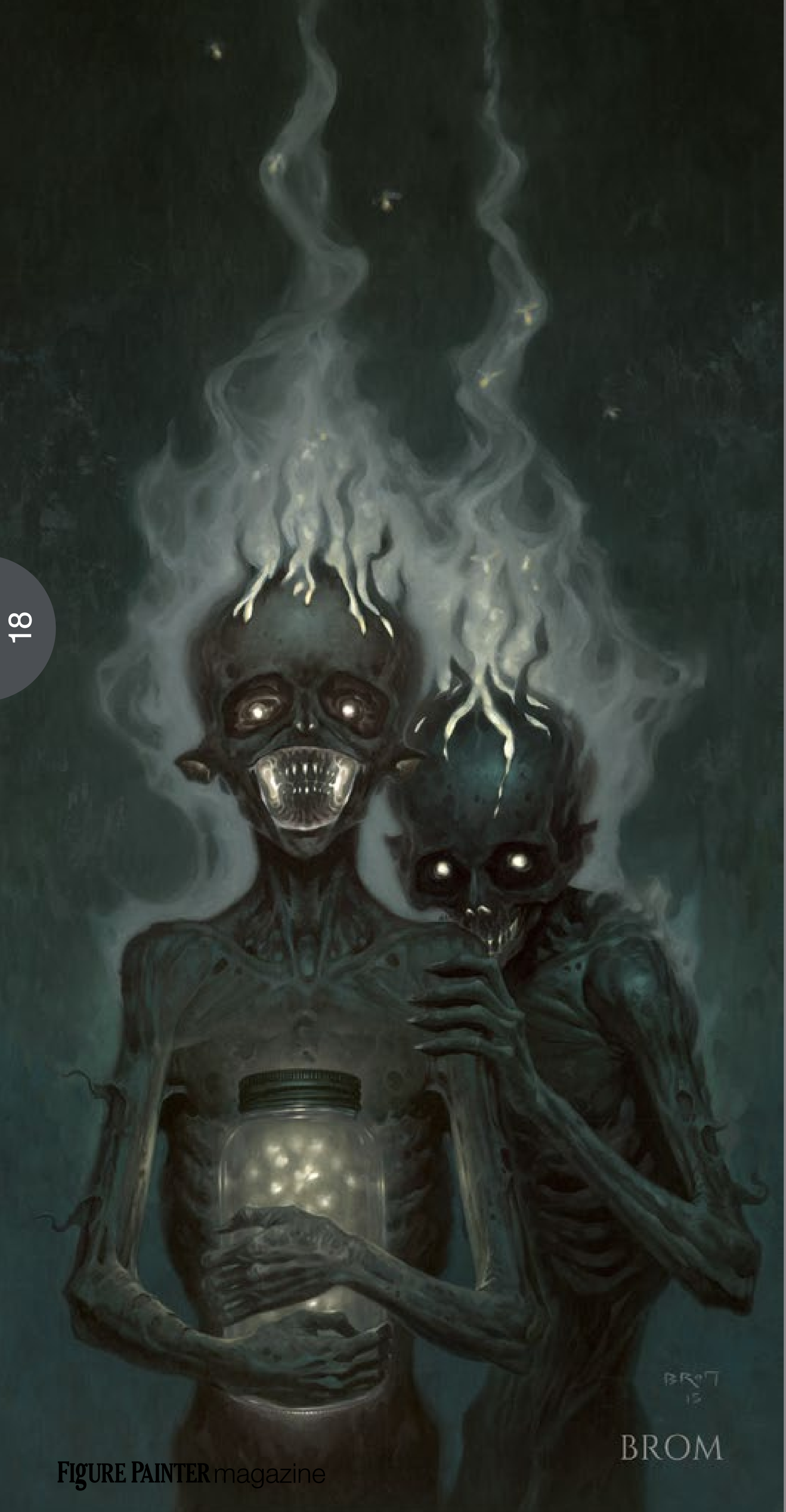
I started out using airbrush and acrylic; this was for my advertising work. Once I enter into genre work, I switched to oil, as this medium is much more effective for creating that old-world illustration feel that I love.


LOST GODS
a novel by
BROM

The Red Lady


LOST GODS
a novel by
BROM

Lord Beelbeth



12 *Would you ever consider swapping oil and canvas for PaintShop Pro?*

I use digital tools for concept work, for pre-production and final touch ups. But I love traditional—I love the feel of a real brush against a canvas, the sound and the smell; I love making something real that I can hold in my hand. So, no, I don't have any plans to switch.

13 *Do you experiment with art outside of your comfort zone, perhaps sculpting?*

As a creative, I always feel the need to make stuff. I find doing too much of any one thing to be stifling and love branching out and working in different mediums; that is how I started writing. After ten years of professional painting, I needed another outlet to express myself. It started with a short story and now, some ten years later, I've just finished my 5th novel. I do also love sculpting. There just needs to be more hours in the day.

14 *How do you set up to work? Personally, I like music from The Gathering or Agnus Obel. What do you have on your iPod?*

When I paint I like to listen to audio books and when I write I like silence or movie soundtracks.

Billy and Davy

TERRIBLE KIDS STUFF
MUMI

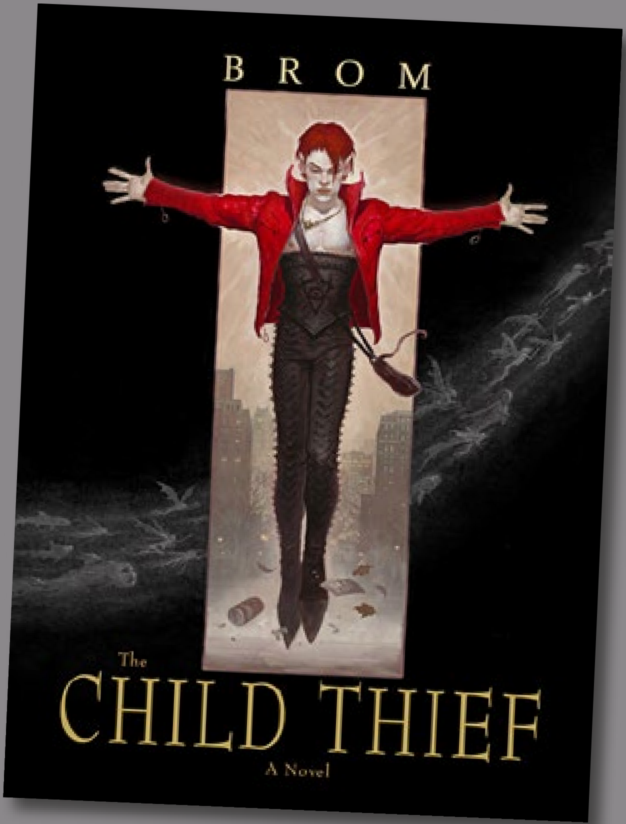
TERRIBLE KIDS STUFF
MUMI

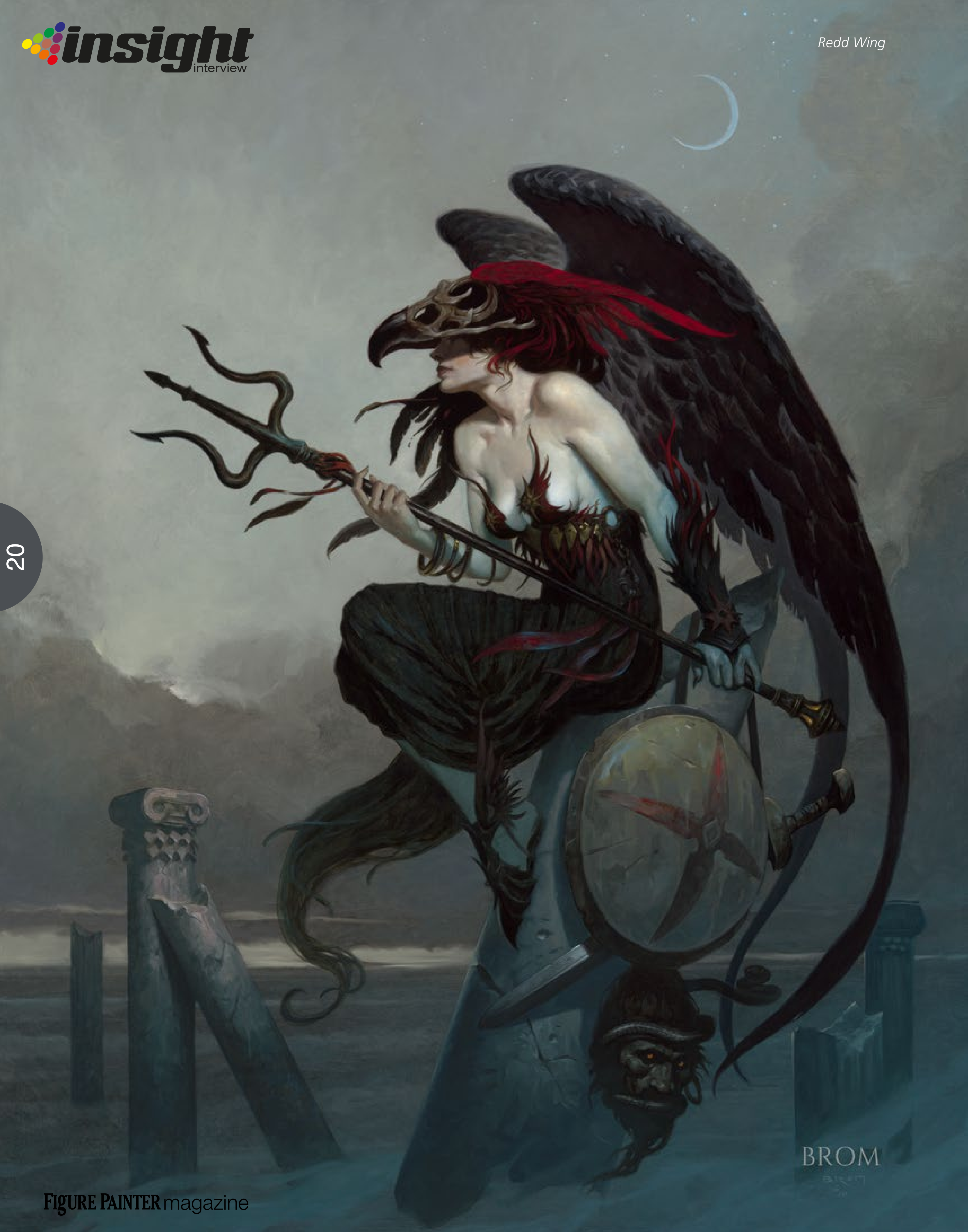
15 *You have painted art inspired by many notable authors; do you feel an extra sense of achievement being in a position to bring your own fiction to life in this way?*

The novels that inspired me in my youth will always hold a special place — Michael Moorcock's Elric, R.E. Howard's Conan, E.R. Burrough's John Carter of Mars, Tolkien, Poe and Lovecraft, for example. But yes, most certainly, I love making these books. It is the same thing I did as a child, except then the words and pictures were in crayon and on construction paper all stapled together.

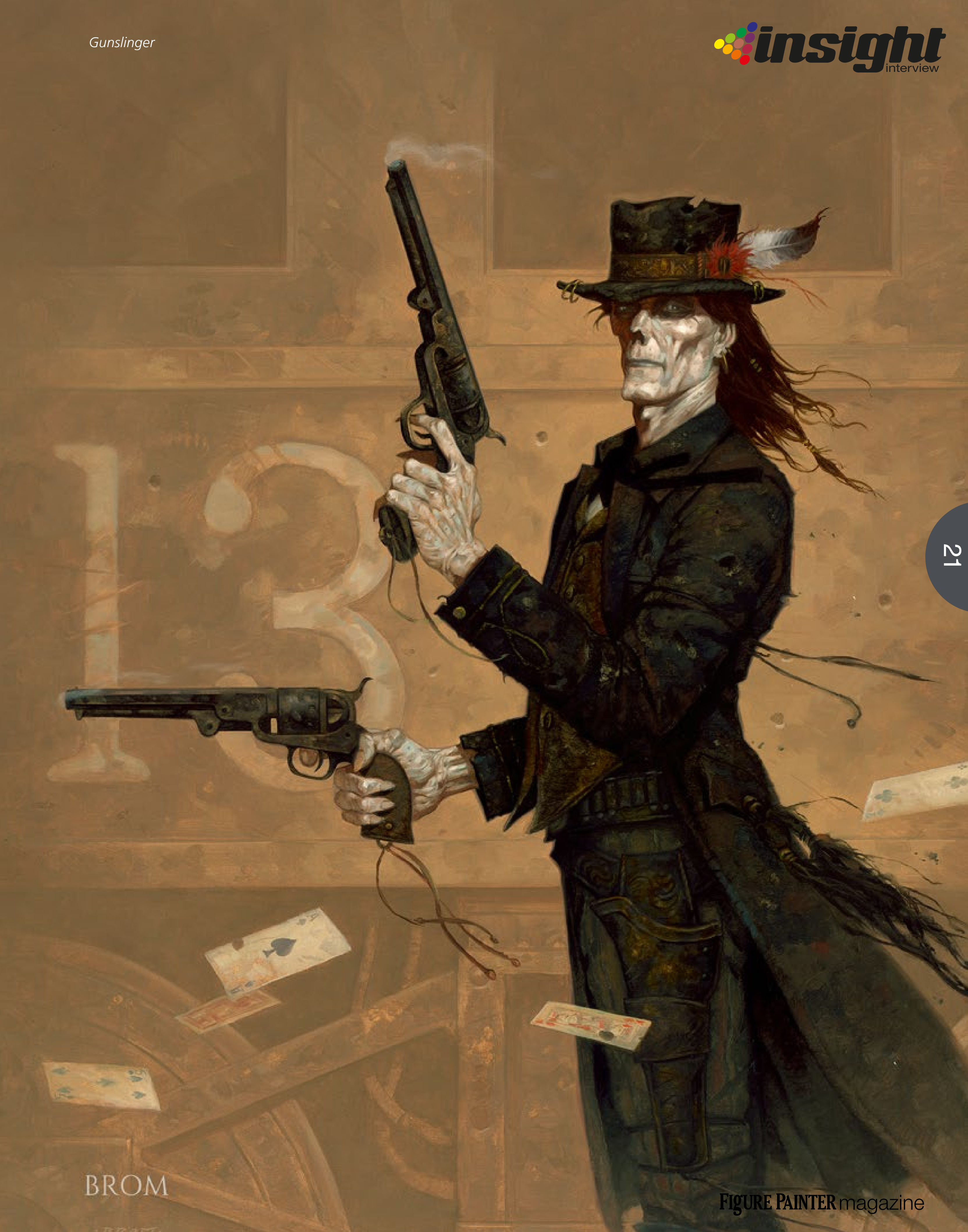
16 *One of the most impressive achievements within our mini-verse is when we have a talented sculptor who is also able to paint his own creations. You are then positioned to offer a more complete artistic vision where you are able to imagine a character, provide a narrative and paint it into existence. When you do this, do you find yourself living with the characters?*

Yes, most certainly. I method act each one I write, and these novels are often written over an entire year of more, so their reality becomes very mixed with my own – which is kinda scary when you think about the things that I write.

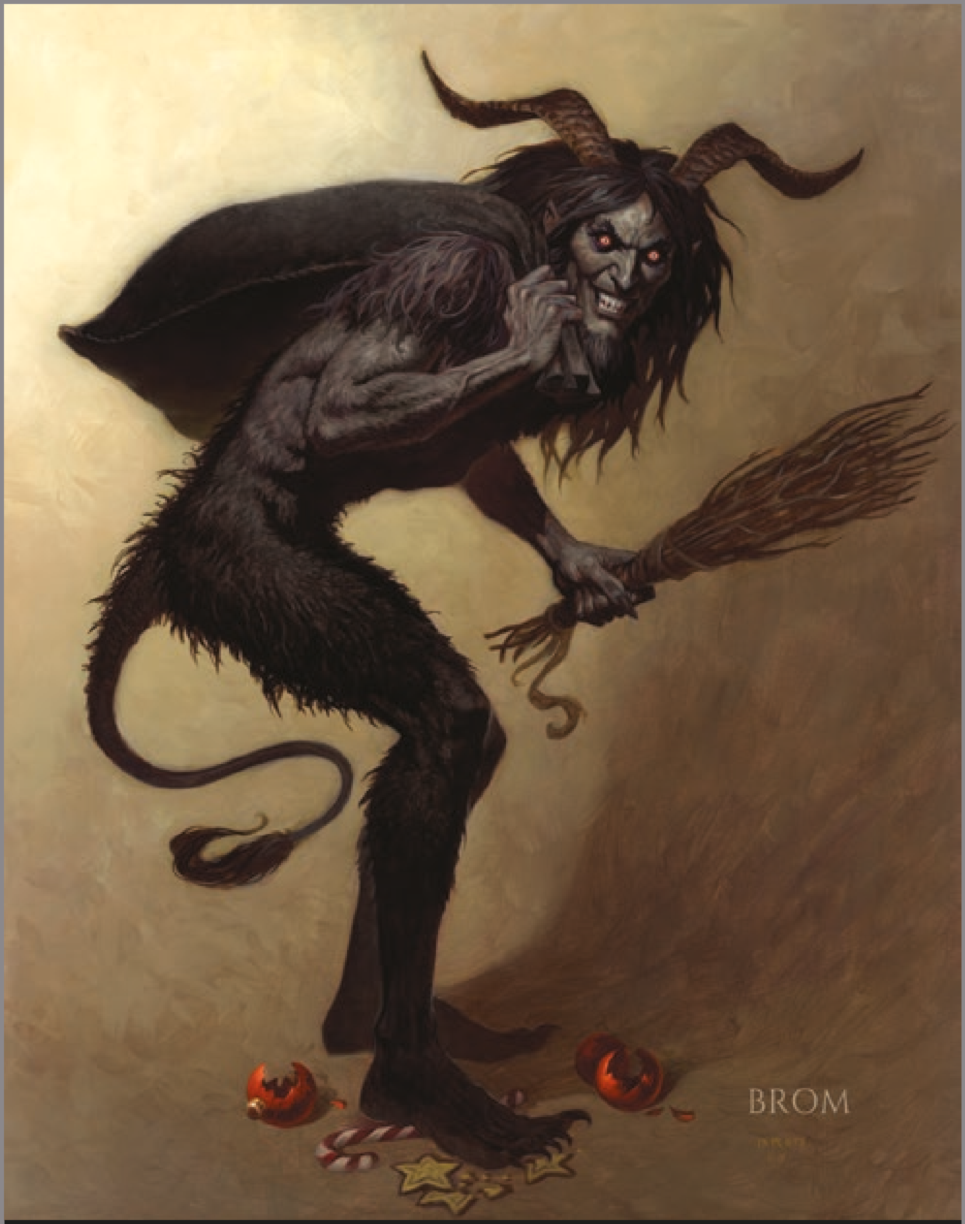




Redd Wing



Gunslinger



Krampus

17 *I have read everything worth reading within the fantasy and sci-fi genres and can with complete integrity recommend your books to anyone who enjoys a dark, twisted and compelling visit to the most unexpected of worlds. One of the things I admire about your writing is that you march through taboo subjects without apology. Do you consciously do this or are there places you won't take us?*

I try to be honest to the story and characters. Sometimes my characters even surprise me. Writing is at its best when that happens, when you've established a character so well that they're writing their own story, taking you places you never planned.

18 *Please tell us about your current project. What is next up for release and where and when can we find it?*

I've just finished my latest novel, LOST GODS. Published by Harper Collins, it is available from most booksellers. It's a novel accompanied with many oil paintings. At its heart, it is a journey through Purgatory as a man searches for the soul of his grandfather. Here's a bit from the book flap: 'With Lost Gods, Brom's gritty and visceral prose takes us on a haunting, harrowing journey into the depths of the underworld. Thrust into a realm of madness and chaos, where ancient gods and demons battle over the dead, and where cabals of souls conspire to overthrow their masters, Chet plays a dangerous game, risking eternal damnation to save his family.'

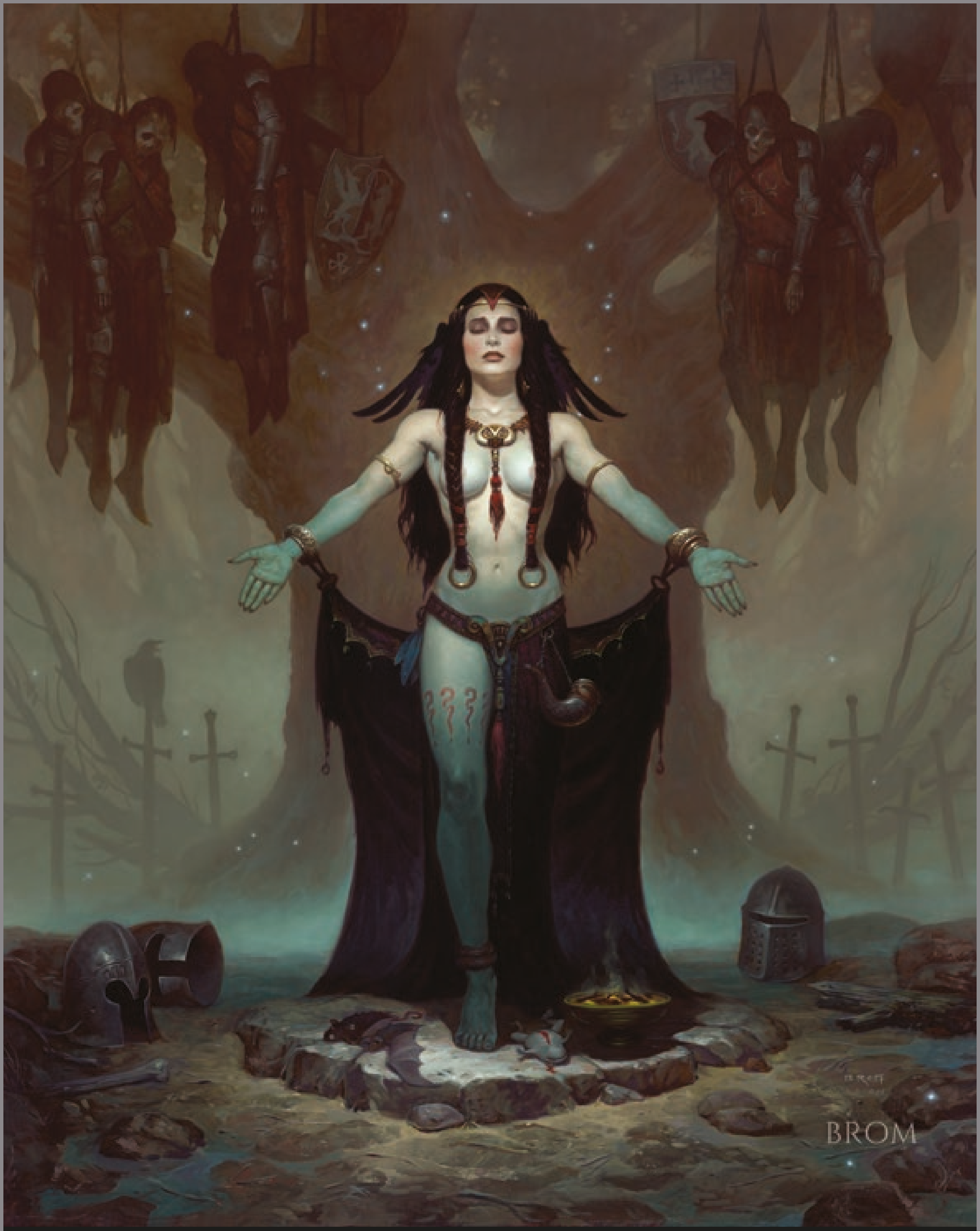
If you go to my website, www.BromArt.com you can see many of the images.

19 *Can we have an exclusive insight into what we might see in from you in the future? I'm not too proud to beg or plead...seriously!*

I plan to take a break for the novels and focus on art for a while. I am going to try a series of paintings that are created solely for their own sake; we'll see how that goes.

20 *OK, sorry to end on a cliché, but perhaps the most important question. You are without a doubt someone who has helped shape our hobby over the years. What advice would you give to anyone wanting to walk in the shoes of Gerald Brom?*

My shoes are dirty and worn out, but I've had a lot of fun getting them that way. My advice is follow your muse and create the things that your heart is most interested in, but be practical. Just because it is in your heart, doesn't mean it will resonate with everyone, or sometimes anyone, so you have to be prepared for that.



Morgan Le Faye

The big chief at FPM knows that I like to chase articles that are personally inspiring and allows me free reign to do so. Brom, in my opinion, is a unique and artistically gifted individual. I believe that for whatever reason, some people become exceptional at what they do. The greatest attribute is that in doing so, they encourage and inspire us all to be a little unique.

The fact that someone as busy and high profile as Brom has taken the time to answer questions for our humble miniature painting magazine illustrates perfectly to me that perhaps the greatest character at the centre of the Brom universe is the man himself. A heartfelt thank you, Brom, from FPM and all of our readers.

Arsies' Painting TOOLBOX
Arsies' Painting TOOLBOX

Arsies' Painting Toolbox

Book

Price:	€51
Features:	Tutorials
	Well laid out

Available from

Arsies' Blog

by Davide Rainone

You may remember Javier González Lozano, aka 'Arsies', was our guest for an Insight interview a few months ago. During the interview, he told us some juicy news that he was writing a book.

Now, that news is reality!

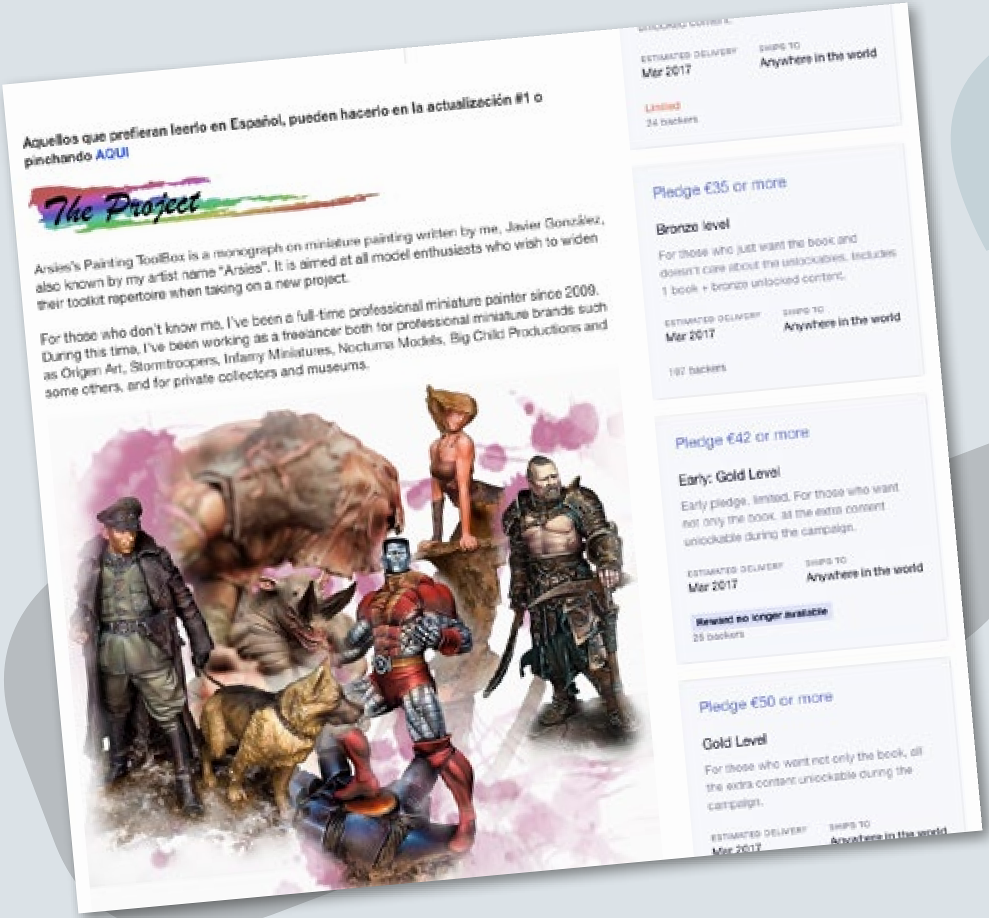
His monographic book, titled 'Arsies' Painting Toolbox', was launched on Kickstarter.

FPM has helped in sharing every bit of news and message released by Javier and we are very happy for how the campaign has ended. Starting with a goal of 7500€, it raised more than 52000€!

Thanks to everyone who has pledged and given their trust in Javier's work.

Before I talk about the book itself, I give you some information about the campaign.

There were 2 levels for the public — the bronze level which was only the book at the price of 35€ and few nice stretch goals. The next one, named the gold level, included the book and all the extras that pledges have unlocked during the campaign at the price of 50€. Both options had a limited number of early bird pledges to get them at lower price. Some of the most interesting extra goals were a hard cover for the book, a second book with a printing of Arsies' old articles and even two painting DVDs. There was also an optional pledge available for Clubs and Retailers to get books. The release is scheduled for March/April 2017. The languages the backers can choose between are Spanish or English.


Aquellos que prefieran leerlo en Español, pueden hacerlo en la actualización #1 o pinchando AQUI

The Project

Arsies's Painting ToolBox is a monograph on miniature painting written by me, Javier González, also known by my artist name "Arsies". It is aimed at all model enthusiasts who wish to widen their toolkit repertoire when taking on a new project.

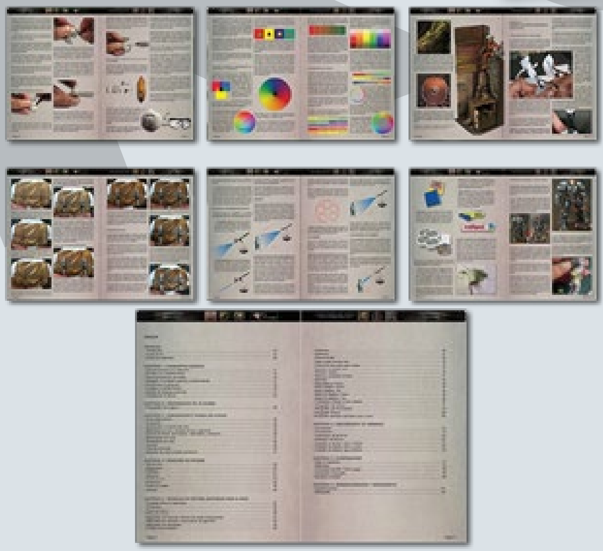
For those who don't know me, I've been a full-time professional miniature painter since 2009. During this time, I've been working as a freelancer both for professional miniature brands such as Origen Art, Stormtroopers, Infamy Miniatures, Nocturna Models, Big Child Productions and some others, and for private collectors and museums.

ESTIMATED DELIVERY Mar 2017
SHIPS TO Anywhere in the world
Limited
24 backers

Pledge €35 or more
Bronze level
For those who just want the book and doesn't care about the unlockables. Includes 1 book + bronze unlocked content.
ESTIMATED DELIVERY Mar 2017
SHIPS TO Anywhere in the world
197 backers

Pledge €42 or more
Early: Gold Level
Early pledge, limited. For those who want not only the book, all the extra content unlockable during the campaign.
ESTIMATED DELIVERY Mar 2017
SHIPS TO Anywhere in the world
Reward no longer available
25 backers

Pledge €50 or more
Gold Level
For those who want not only the book, all the extra content unlockable during the campaign.
ESTIMATED DELIVERY Mar 2017
SHIPS TO Anywhere in the world

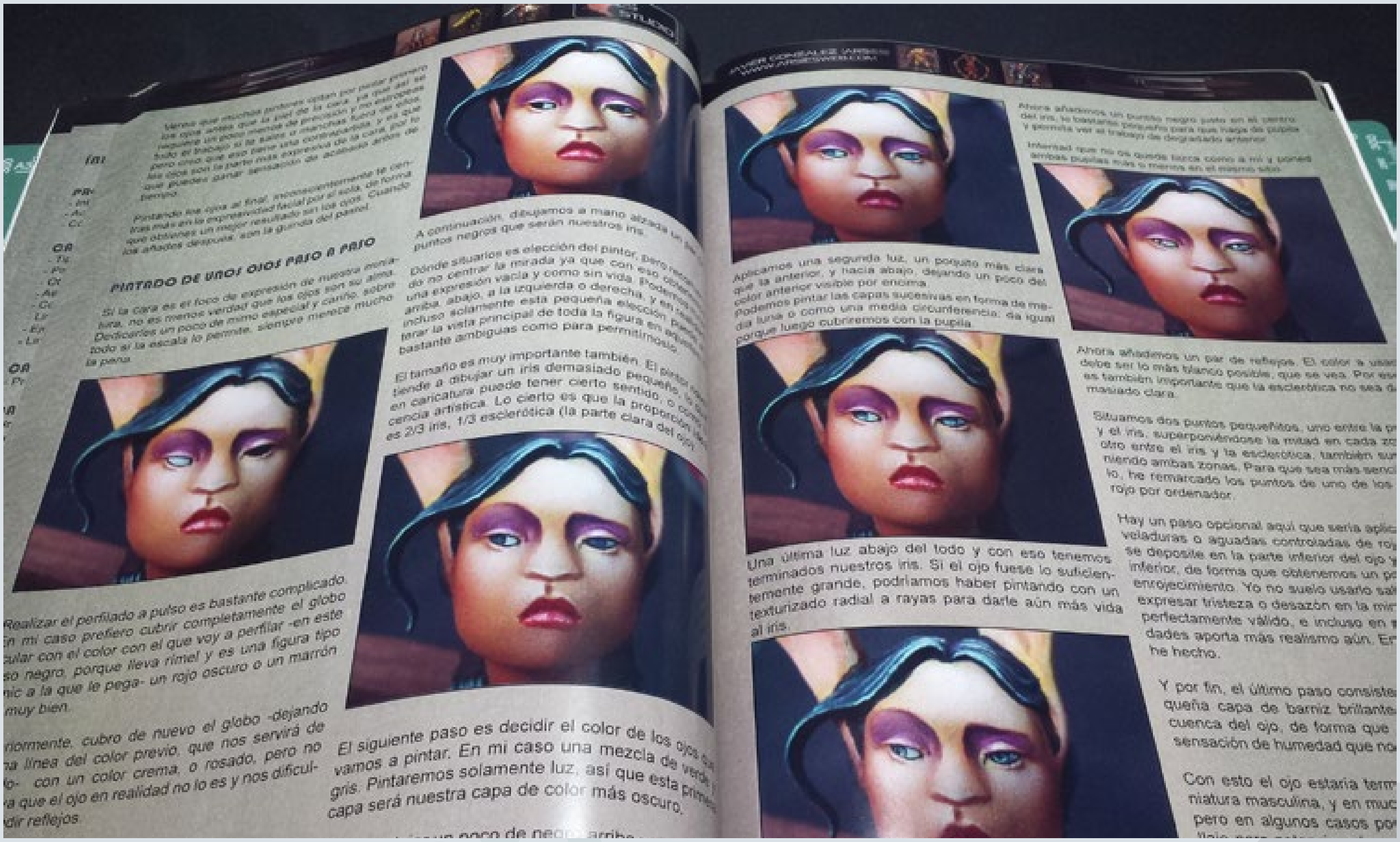


For this Market Place review, I have the Spanish version; but, being Italian, our languages are close enough to understand a lot and for me to give you my honest opinion about the text. The English version is under translation and will be ready very soon. Now, let's talk about the most important thing, of course...the book!

It contains more than 150 pages and covers 8 chapters of content with more than 400 photos. It embraces many useful themes produced in a very big format. The dimensions of the book are approximately 30x21cm (A4).

To keep the price low, Javier opted for a soft cover, but I assure you the paper quality for both the cover and inner pages is very high. The print quality is also very high; text, colours and image details are excellent. The page layout has two columns down each page and the font size is big enough for comfortable reading. The themes of the 8 chapters range from basics, to how manage the painting tools, how to start a project, colour theory, a long series of painting techniques and step by step examples, scenic bases, scene composition, conversions, etc.

You can see from the pictures the quality design and how detailed the step by step articles are. The writing, I can tell you, is very clear and full of details and information. The topics he covers are: painting techniques, colour consistency, how to use the brush, skins, fantasy skins, materials, non-metallic-metals, freehand, airbrush techniques (in which we all know Arsies is a big master), textures...and much, much more.



PINTADO DE UNOS OJOS PASO A PASO

Si la cara es el foco de expresión de nuestra miniatura, no es menos verdad que los ojos son su alma. Dedicarles un poco de mimo especial y cariño, sobre todo si la escala lo permite, siempre merece mucho la pena.

Realizar el perfilado a pulso es bastante complicado.
En mi caso prefiero cubrir completamente el globo
ular con el color con el que voy a perfilar -en este
so negro, porque lleva rímel y es una figura tipo
nic a la que le pega- un rojo oscuro o un marrón
muy bien.

riormente, cubro de nuevo el globo -dejando
na línea del color previo, que nos servirá de
o- con un color crema, o rosado, pero no
a que el ojo en realidad no lo es y nos dificul-
dir reflejos.

A continuación, dibujamos a mano alzada un
puntos negros que serán nuestros iris.

Dónde situarlos es elección del pintor, pero re
do no centrar la mirada ya que con eso obte
una expresión vacía y como sin vida. Pode
arriba, abajo, a la izquierda o derecha, y en
incluso solamente esta pequeña elección
tar la vista principal de toda la figura en
bastante ambiguas como para permitírnoslo.

El tamaño es muy importante también. El pintor
tiende a dibujar un iris demasiado pequeño, lo
en caricatura puede tener cierto sentido, o co
cencia artística. Lo cierto es que la proporción
es 2/3 iris, 1/3 esclerótica (la parte clara del ojo)

El siguiente paso es decidir el color de los ojos
vamos a pintar. En mi caso una mezcla de verde
gris. Pintaremos solamente luz, así que esta prime
capa será nuestra capa de color más oscuro.

Aplicamos una segunda luz, un poquito más clara que la anterior, y hacia abajo, dejando un poco del color anterior visible por encima. Podemos pintar las capas sucesivas en forma de media luna o como una media circunferencia; da igual porque luego cubriremos con la pupila.

Una última luz abajo del todo y con eso tenemos terminados nuestros iris. Si el ojo fuese lo suficientemente grande, podríamos haber pintando con un texturizado radial a rayas para darle aún más vida al iris.

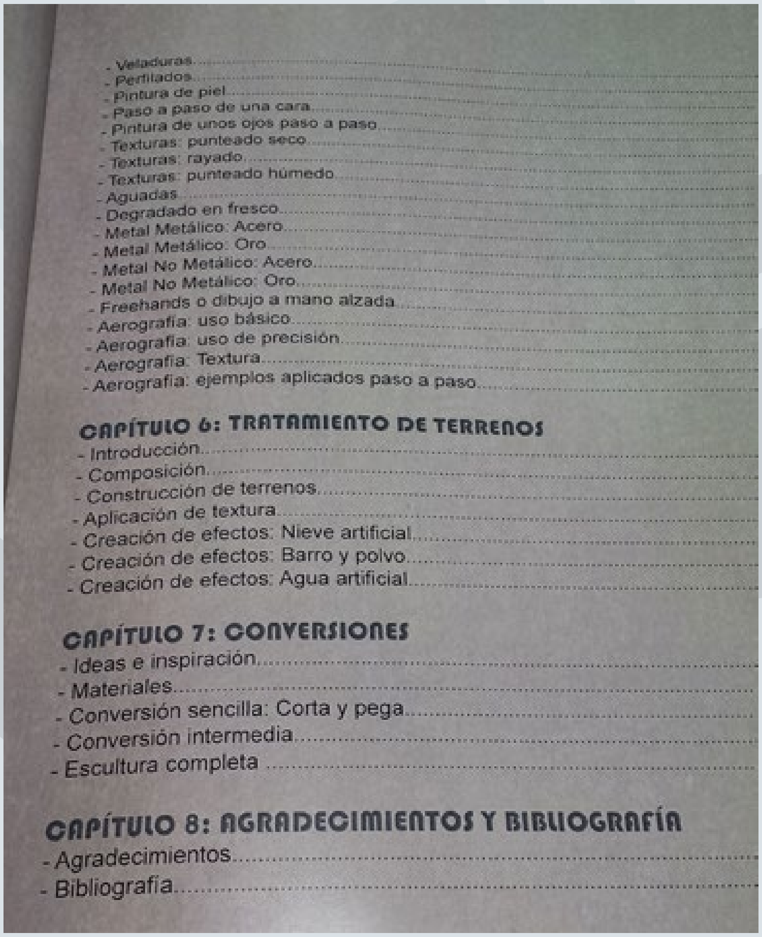
Ahora añadimos un par de reflejos. El color a usar
debe ser lo más blanco posible, que se vea. Por es
es también importante que la esclerótica no sea d
masiado clara.

Situamos dos puntos pequeñitos, uno entre la p
y el iris, superponiéndose la mitad en cada zo
otro entre el iris y la esclerótica, también su
niendo ambas zonas. Para que sea más senci
lo, he remarcado los puntos de uno de los
rojo por ordenador.

Hay un paso opcional aquí que sería aplic
veladuras o aguadas controladas de ro
se deposite en la parte inferior del ojo y
inferior, de forma que obtenemos un p
enrojecimiento. Yo no suelo usarlo sal
expresar tristeza o desazón en la mir
perfectamente válido, e incluso en
dades aporta más realismo aún. E
he hecho.

Y por fin, el último paso consiste
queña capa de barniz brillante
cuenca del ojo, de forma que
sensación de humedad que no

Con esto el ojo estaría term
niatura masculina, y en muc
pero en algunos casos po



- Veladuras
- Perfilados
- Pintura de piel
- Paso a paso de una cara
- Pintura de unos ojos paso a paso
- Texturas: punteado seco
- Texturas: rayado
- Texturas: punteado húmedo
- Aguadas
- Degradado en fresco
- Metal Metálico: Acero
- Metal Metálico: Oro
- Metal No Metálico: Acero
- Metal No Metálico: Oro
- Freehands o dibujo a mano alzada
- Aerografía: uso básico
- Aerografía: uso de precisión
- Aerografía: Textura
- Aerografía: ejemplos aplicados paso a paso

CAPÍTULO 6: TRATAMIENTO DE TERRENOS
- Introducción
- Composición
- Construcción de terrenos
- Aplicación de textura
- Creación de efectos: Nieve artificial
- Creación de efectos: Barro y polvo
- Creación de efectos: Agua artificial

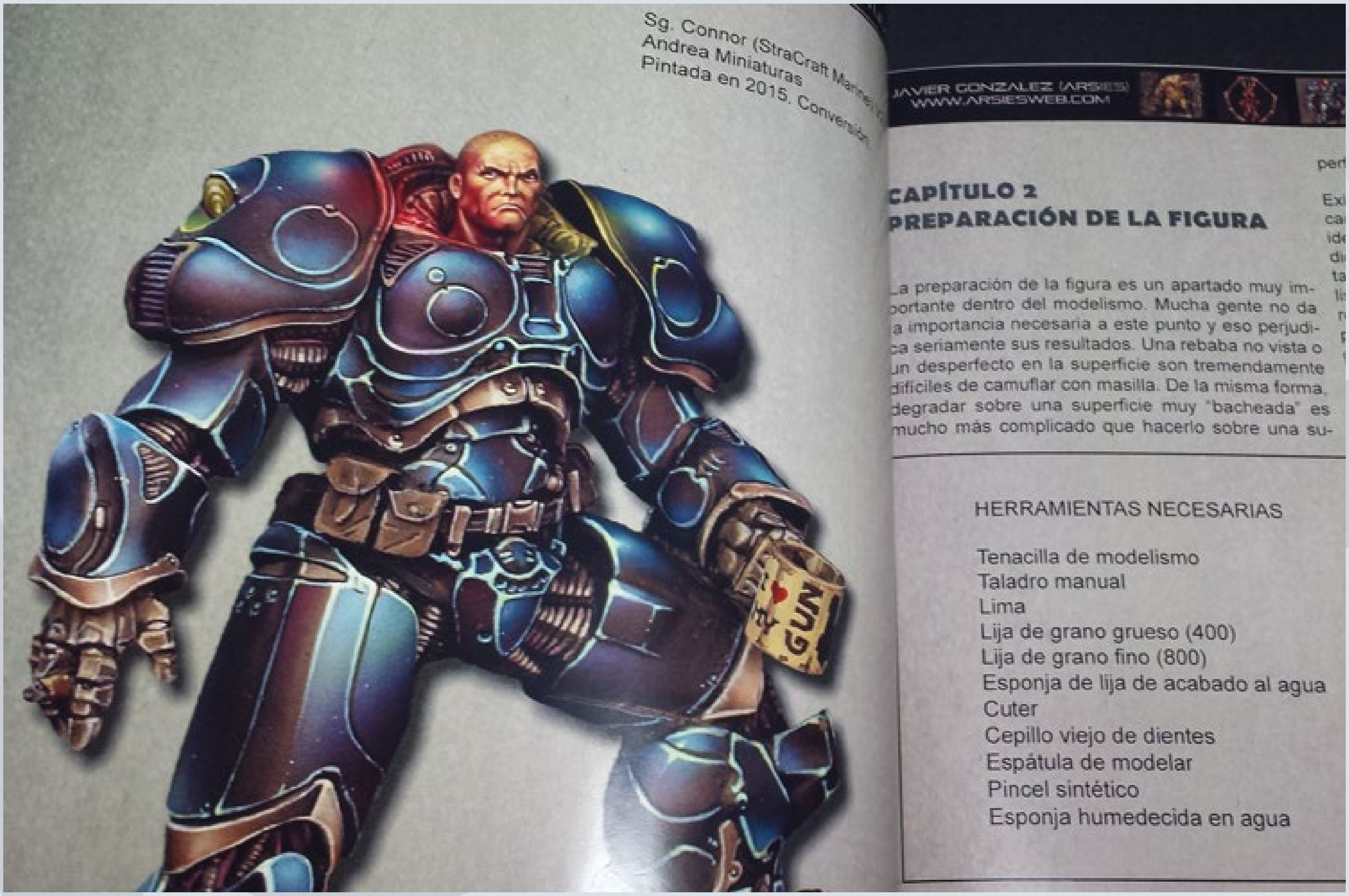
CAPÍTULO 7: CONVERSIONES
- Ideas e inspiración
- Materiales
- Conversión sencilla: Corta y pega
- Conversión intermedia
- Escultura completa

CAPÍTULO 8: AGRADECIMIENTOS Y BIBLIOGRAFÍA
- Agradecimientos
- Bibliografía

Specifically, the section about airbrushes is really good and in my experience, it is the first time I have seen whole paragraphs about its use and cleaning techniques. I cannot tell you much more without giving away any spoilers or letting you see too much, but believe me...it is worth the read.

What I appreciated from the introduction is reading about the purpose behind this book and in which I found again what a humble, introverted and gentle soul Javier seems to be.

This is not a book written to teach absolute truths, but a collection of his personal knowledge and experience, gained during many years of professional painting from which everyone can take advantage. The book talks about objective themes and gives a personal point of view into his deeply artistic world. It's not just matter of how to do certain things, but it asks why we do them. It is a tool itself, as the title suggests, that painters can use to find answers to their questions or take inspiration from. It is a tool useful for every level of painter.



Sg. Connor (StraCraft Marine)
Andrea Miniaturas
Pintada en 2015. Conversión

JAVIER GONZALEZ (ARSIES)
WWW.ARSIESWEB.COM

CAPÍTULO 2
PREPARACIÓN DE LA FIGURA

La preparación de la figura es un apartado muy importante dentro del modelismo. Mucha gente no da la importancia necesaria a este punto y eso perjudica seriamente sus resultados. Una rebaba no vista o un desperfecto en la superficie son tremendamente difíciles de camuflar con masilla. De la misma forma, degradar sobre una superficie muy "bacheada" es mucho más complicado que hacerlo sobre una su-

HERRAMIENTAS NECESARIAS

Tenacilla de modelismo
Taladro manual
Lima
Lija de grano grueso (400)
Lija de grano fino (800)
Esponja de lija de acabado al agua
Cuter
Cepillo viejo de dientes
Espátula de modelar
Pincel sintético
Esponja humedecida en agua

I know he was pondering the idea of a book for a long time now and that he worked on it for many months, so it is a pleasure to see Javier's efforts come to fruition. This product deserved to see the light of day and I am, personally, very happy about how the campaign ended.

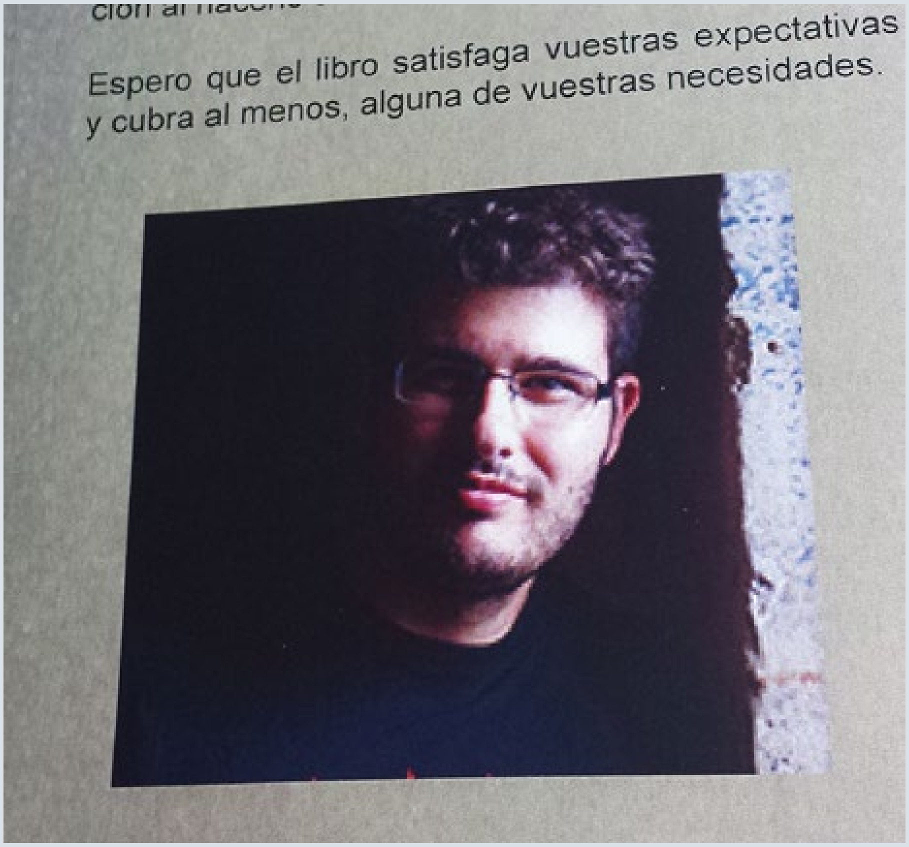
Great work, Javier!

In order to have more news about the campaign, follow his facebook page at:

https://www.facebook.com/Arsiesstudio

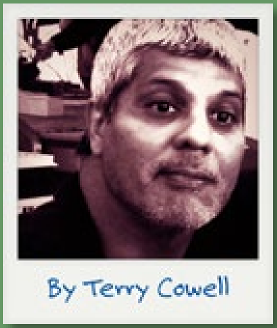
or the campaign page at:

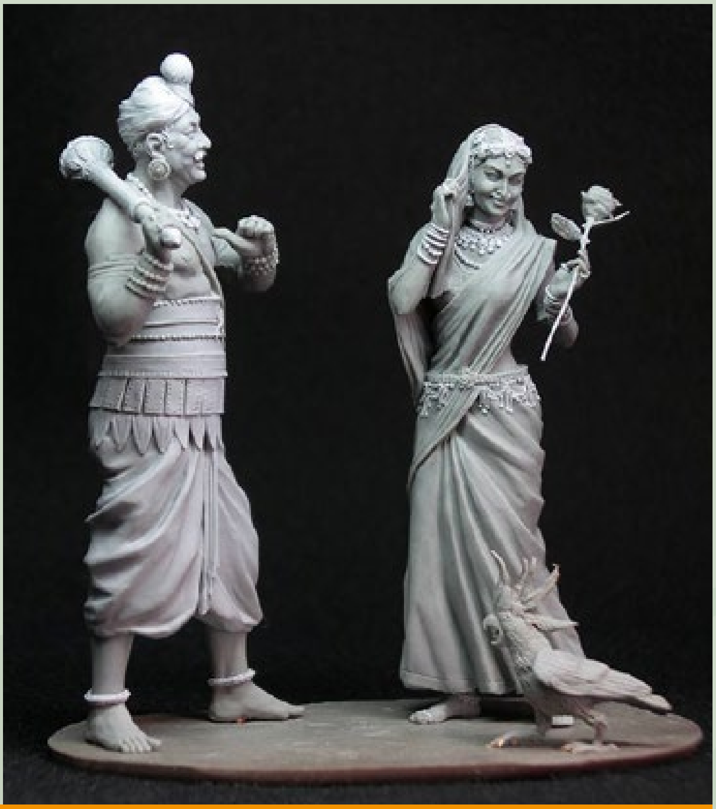
https://www.kickstarter.com/projects/1017093796/arsies-painting-toolbox-a-miniature-painting-monog/description



ción al hacerlo

Espero que el libro satisfaga vuestras expectativas y cubra al menos, alguna de vuestras necesidades.


By Terry Cowell



Altores Studio's Once in India

Indian Warrior

Price:	£37
Scale:	1/24th
Material:	Resin

Available from

Altores Studio

Indian Woman

Price:	£37
Scale:	1/24th
Material:	Resin

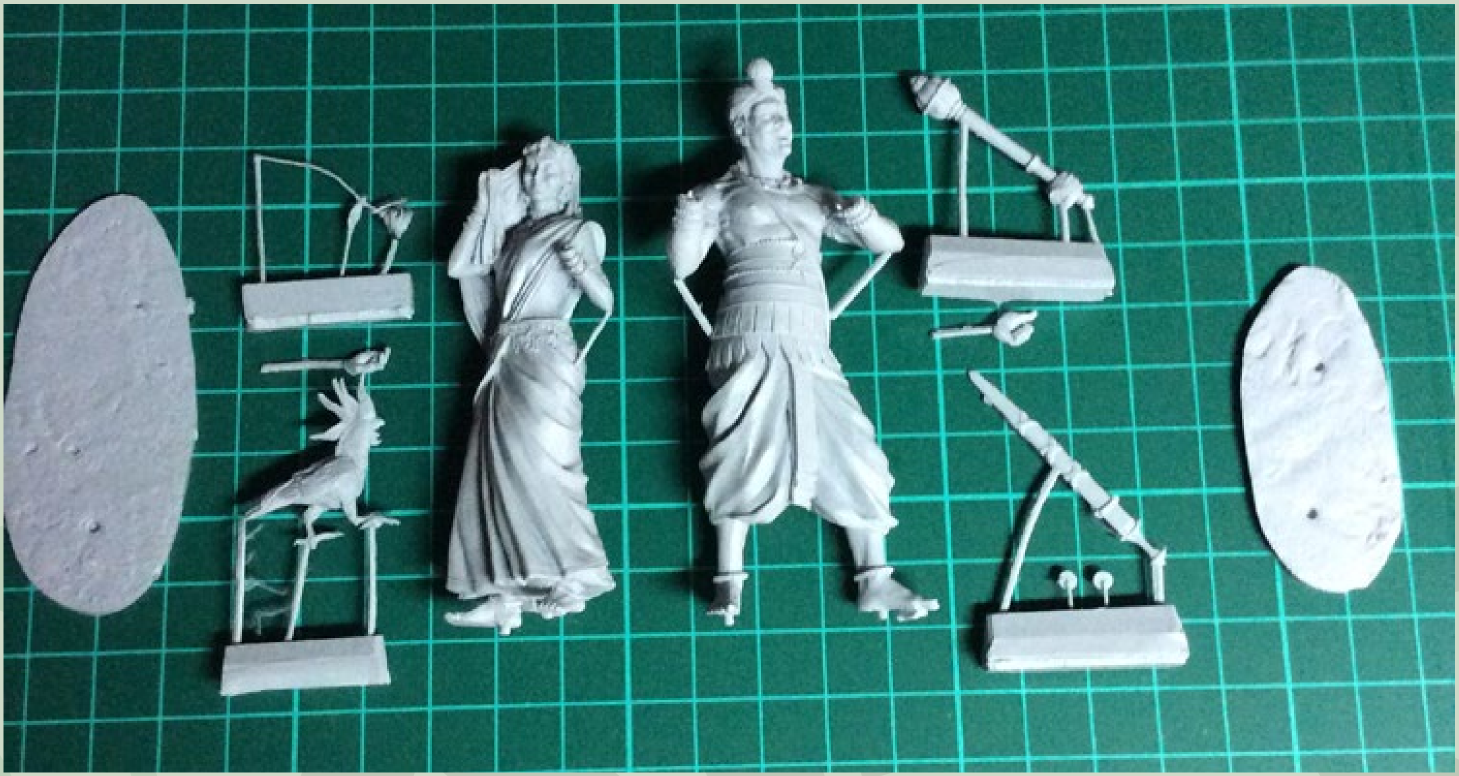
Available from

Altores Studio

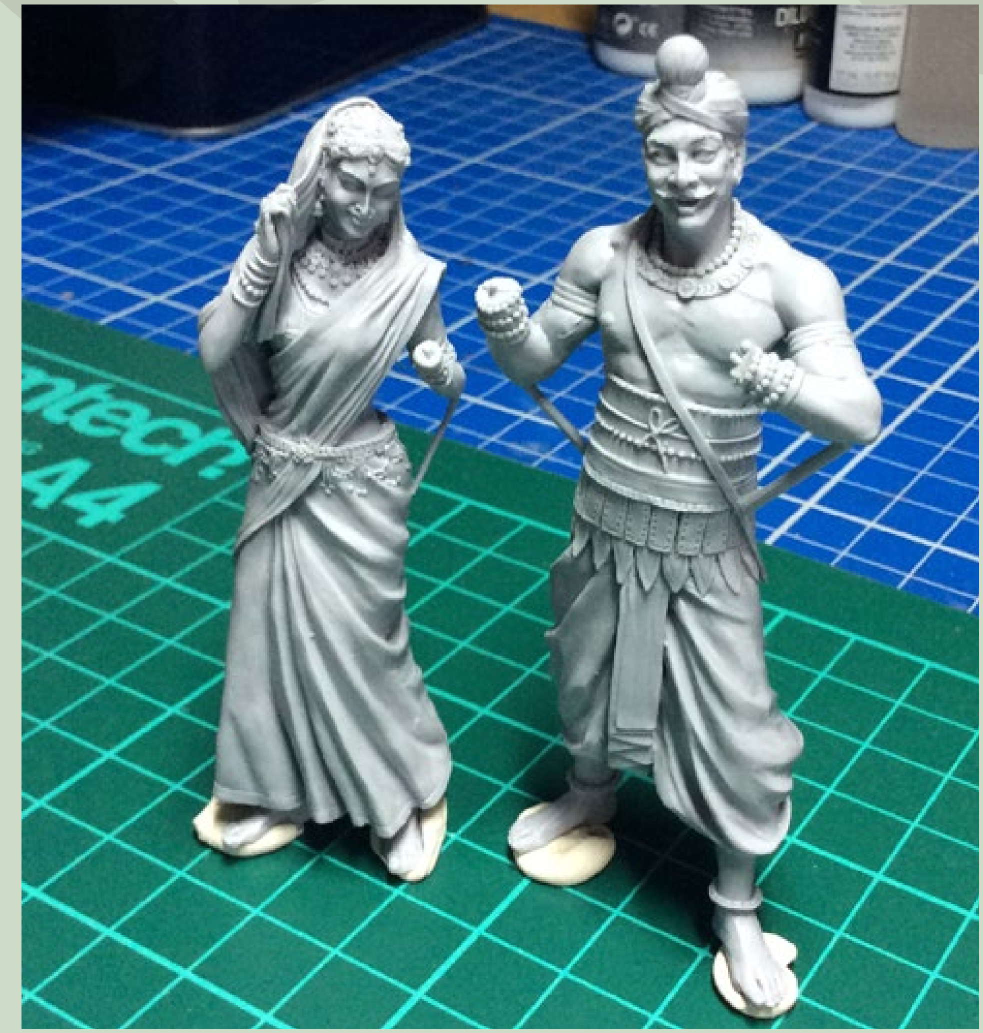
Over the past couple of years there have been a few Russian based companies quietly gathering momentum within our hobby. Altores Studio is one such company using a range of talented sculptors to present to the public a diverse range of display quality miniatures and busts. These have so far been historical or cultural pieces.

Two things made me sit up and take notice of Altores Studio; firstly, the fact that they try to present something a little different. The figures they produce can be described as more than a typical stereotype. There is a clear narrative which makes it easier for us to think about our own presentation and added components aren't just put there to fill space. The characters interact with their accessories, such as firing the crossbow, throwing the spear or painting the calligraphy. The characters Altores Studio produce are as expressive and interesting as they are diverse. Secondly, they are using some very talented sculptors. The set I'm reviewing are sculpted by the enormously talented Igor Kordyukov, who has been sculpting breath taking characters and scenes for over a decade now and who, in my opinion, is one of our hobby's unsung heroes.

Once in India is a two character set, although each character can be purchased separately.

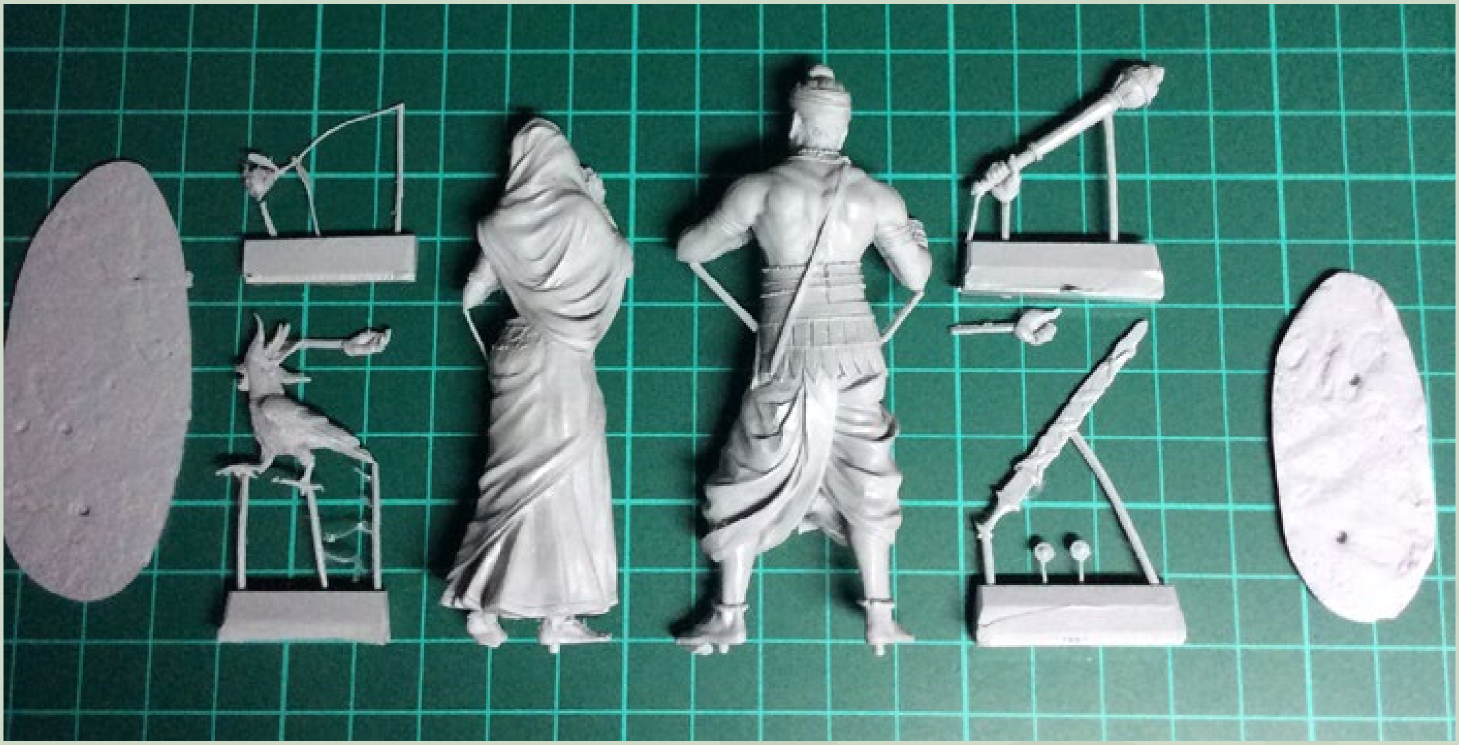


ALTORES
Indian Woman
ALTORES
Ancient Indian Warrior
RES
RES



This figure is styled as an Indian warrior; the clothing (as with the female character) is generic and so we are not limited to a particular time period. The weapon he is carrying is a mace type and was notably the main weapon of the god Hanuman. Other gods such as Vishnu are also depicted with one. I can imagine the gada would have been suited to Indian militia due to its short shaft, although larger gada were created and used as projectile weapons.

The dhoti can be simple cotton garments or, when worn for weddings or special occasions, they can often be brightly coloured or include gold embroidery around the hems.



Our character wears light armour around his waist, which would also suggest a guard rather than a soldier although his earrings, jewellery and the decorative gada might suggest he is a hero such as Shivaji or Sher Shah Suri.

At the very least, our character may be a ceremonial guard or the personal guard of an emperor.

The Sikh headdress is the best clue we have in terms of placing him in a particular time historically, as Sikhism was founded in 1507 when Guru Nanak proclaimed there was no Hindu or Muslim.

Under magnification I can see straight away that the sculpting and casting of this piece is top notch.

The components are the main torso including the head, arms, legs and feet, the gada with one hand attached, the other hand with the thumb extended in gesture, a sheathed sword, 2 separate earring studs and a small base.

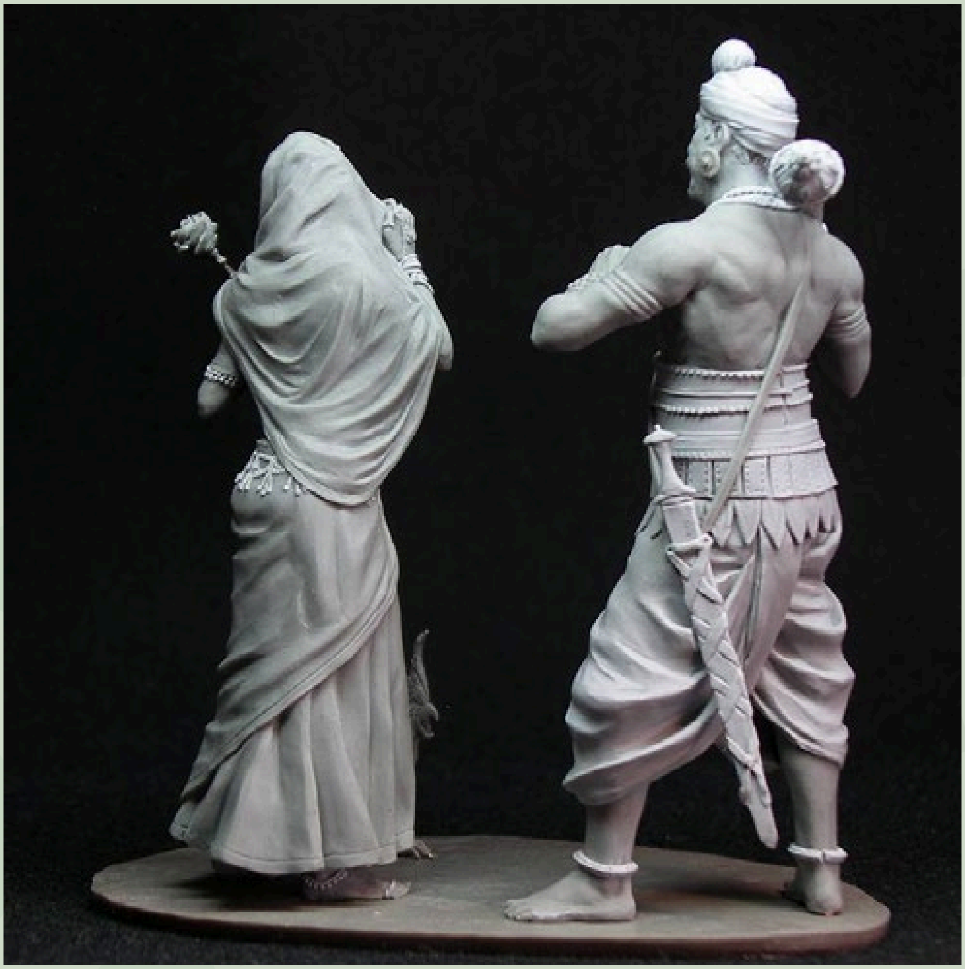
There is a mould line down under his right arm; while it will be simple to remove, a small file will be required so you don't affect the surrounding armour. There are no visible air bubbles. There are sprue and base attachment points on the soles of his feet which are invisible unless looking for them. The gada comes attached on a sprue along with the sword and earrings which will require careful removal and maybe a minimal amount of sanding.

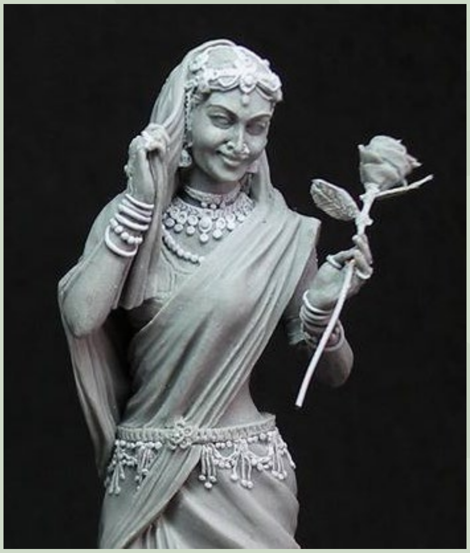
The details on this set are where it really excels. The face captures a jovial expression which sets the light-hearted feel of the overall scene. The anatomy and physique are well balanced. The texturing on the skin and hair will assist the artist and the small detail is just stunning. The beads look perfectly spherical and the seams identically spaced. The gems on the gada and the ribbed texture on the handle are exquisite. You can really appreciate all the skill and experience that Igor brings to these pieces and thankfully the casting has been done by someone who is able to present well all the qualities provided by the sculptor.

It's difficult to find a negative here, so I am forced to be very picky. The base that comes with both figures is a flat simple resin shape which can't be anything other than perhaps a hard muddy surface. The likelihood is that someone buying this set would want to make their own scene but still, it is my opinion that the base is not really an option for such a beautiful piece of work.

The Indian woman at first glance I thought was wearing a sari, but closer inspection and a little research reveal that she is actually wearing a lehenga choli. Given that Indian clothing is far less specific than ours in terms of fashions and styles changing, you aren't limited to a specific time period.

Our lady comes accompanied by a delightful little bird. The cockatoo maybe a clue that she is from a wealthy background, since the cockatoo isn't native to India and I imagine such a bird as a pet would only be acquired by the daughter of a king, rich noble or a wealthy merchant.





The 5 components are the main torso including the head, arms, lower body and 1 hand, a separate hand, a flower (most likely a lotus), the cockatoo and an identical small base.

The quality matches the other character. There is a tiny bit of flash, which will likely come away when you clean the miniature. Just like our jovial warrior, no air bubbles or unwanted blemishes are present.

The small detail is again impressive, but even more so on the lady. The beadwork around her waist, on her hands and in her hair is some of the cleanest detail work I have ever inspected. Also, I have to point out that while the detail is tiny, it is also sharp and it provides an impressive canvas for an artist wanting to show off his or her technical skills by picking out and highlighting each individual bead.

The joyous character looks full of mirth, although she partially obscures one side of her face by pulling up her lehenga choli, perhaps to shy away from the ancient warrior. Perhaps both characters could be revelling in the antics of the open beaked cockatoo who struts past and appears to be in mid squawk!

The stem of the lotus is the only fragile part of the kit, but honestly I would consider replacing it with the wire taken from a food back fastener.

Once in India is the name given to both pieces if bought together. They make up a wonderful set that deserves to be painted and put on display. Given the subject matter, it is a wonderful opportunity to go for vibrant, saturated colours and perhaps a discordant colour scheme.

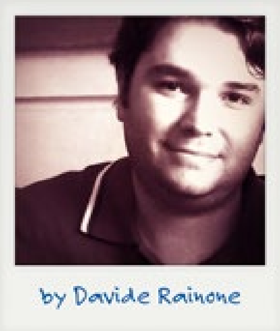
Altores Studio do a wonderful range of miniatures and on the strength and quality of the set I have been privileged to review, I would seriously suggest visiting and book marking the web store.

Thank you to Alexander and Igor for producing such wonderful characters. I really hope your beautiful collaboration continues throughout 2017

SHOW REPORT

UN PONTE TRA STORIA E FANTASIA

Monte San Savino Show



by Davide Rainone

2016 brought cold and rainy weather, but this is not something that an organisation can control, of course. Despite the coming of winter and low temperatures, the square on Friday night was full for the baptism ceremony and the first chance for everyone to get together.

Last year, the 10th anniversary of Monte San Savino show, was the end of a cycle. The 11th show last month has introduced many new items into the format and turned it into an event that, after the death of Euro Militaire, is considered by many as the best show in Europe. The Monte San Savino show is not perfect. To build up a great machine like this, many things can go wrong. However, the people behind it have proved, year after year, that they can continue to improve the show every time and supply resolutions to problems very quickly.

Now, the first bit of news…no mead this year! The baptism and the drinking of the mead that has been one of the most iconic symbols from the first 10 years. This year it was changed to a traditional sweet and zingy Roman wine, the Ippocrasso, that must be drunk from a wooden cup. Thankfully, the night was a success and the change in liquid refreshment didn't hamper the evening. I spent the night meeting old friends from around the world and thankfully very few opted to stay indoors because the cold. This aspect of friendly moments where people do not care about rain or cold just to meet up and chat together is for sure one of the reasons that bring so many people to Monte San Savino. It's one of its great strengths and most beautiful aspects.

In Saturday morning, I discovered some other great new improvements to the show; first up…the lights!

THE
DARKNESS

Maybe the biggest problem for the show always has been the lights in the exhibition rooms. The ‘Cassero’ is the museum of the town, so the lights are a little bit low and not suitable for a proper model examination. But finally, after receiving so many request by attendants, the organization has given us a nice surprise. Every table has lights over the miniatures and I assure you, the rooms looked completely different.

The next change has been on the allocation of space for models. No longer are the displays too close to each other and more tables have been provided for them. ‘Where have they placed them?’ I can hear you ask, because looking at the previous shows, the spaces were already full — and starting this year, the contest accepts new categories under the ‘Military Modelling’ sections. The organizers, Luca Baldino, Marco Ganghinie and Francesco Farabi have decided to split the show between the ‘Cassero’ and another council location very close, on the other side of the square. Historical, Fantasy and Ambient categories (both Standard and Master) continue in the ‘Cassero’ and the Beginners, Cow Contest and Military Modelling are located in the new building. The trading area has also been split between the two locations, giving more individual space to the retailers. I hope that next year with all those new areas, we will see a larger number of stands appearing at the trading area of this show, which has traditionally been a weak spot of the show.

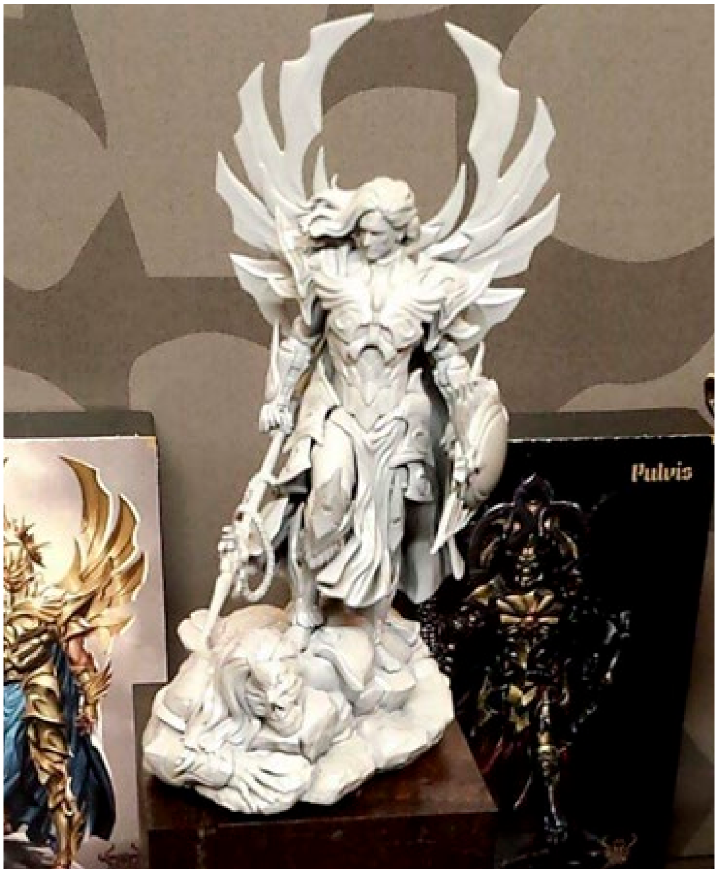
PRICE
25-25
MINDW
Mushroom

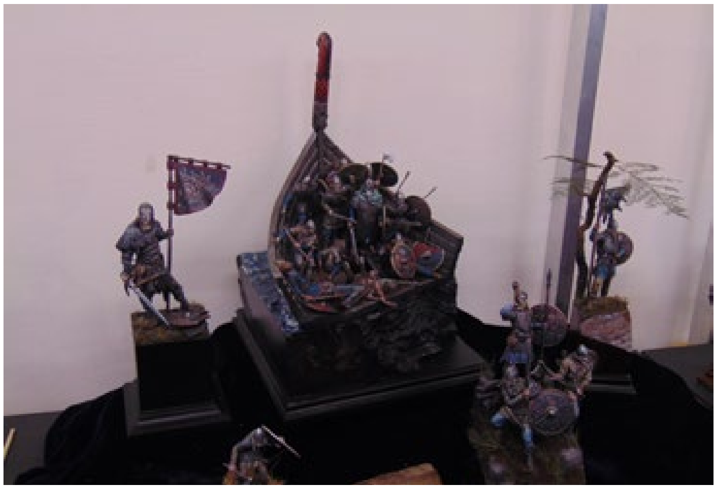
Pulvis
Pulvis
Pulvis
Pulvis
Pulvis
Pulvis
Pulvis

A new company, Kimera Models, was hosted at the Pegaso Models' stand. After so much hype on the web, the first models were seen by the general public and the quality was widely appreciated.

Those new areas have also given the opportunity to organise more activities like painting and sculpting demos or the 'Speed Painting Contest' hosted by Pepe Gallardo. I had the pleasure to take part in it and had a lot of fun. I hope there will be more activities next year.

On Saturday afternoon and Sunday morning, the show rooms were full of chatting people, families, artists, and cameras shooting thousands of photos; I cannot describe to you how great the models were and I spent such a long time looking at them. The numbers of miniatures in the contest reached a new record and the average level in each category has been so high that in every spot I could find a true masterpiece. This is not actually news for this show and it is why it is considered by far the best and toughest contest in the world. A true challenge for the judges, too! I can show you only a very few pieces in these pages, but if you have the chance to be there next year...take it, don't hesitate!





Tazio Nuvolari
Bianchi
"Freccia Celeste"
350 cc.
Italia 1927

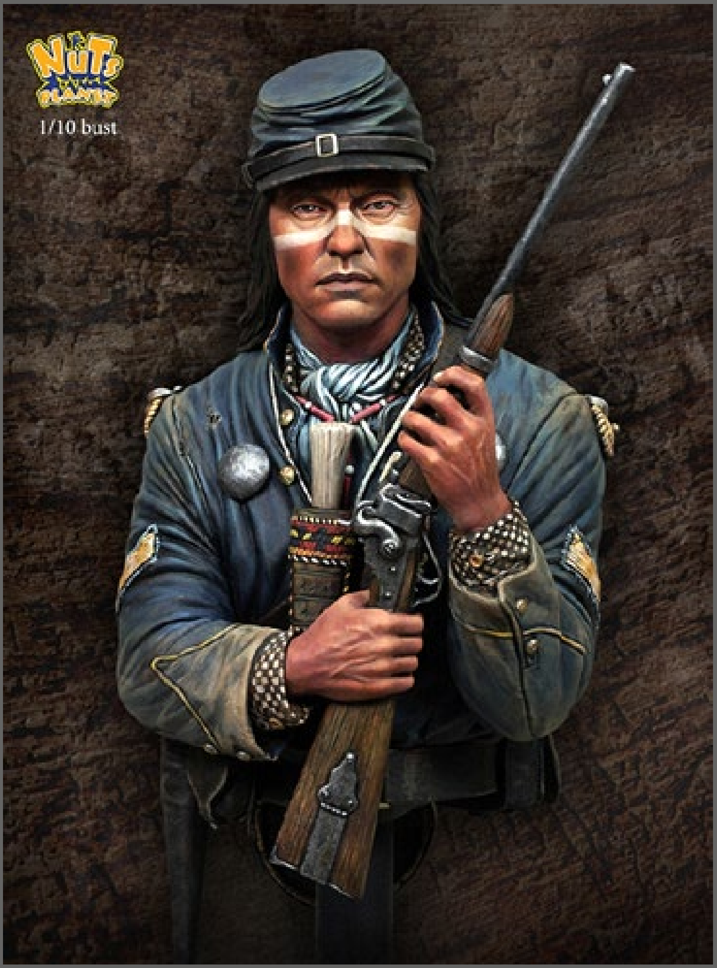
On the Sunday afternoon, we all moved to the town theatre for the award ceremony. Every category has a very high standard of entries and Figure Painter Magazine confirmed our intention to support the hobby by again offering the Best of Standard Category Award. This year's winner was Luca Riva. Congratulations! Best of Figure went to Steve Party, Best of Historical for the partnership of Danilo Cartacci and Maurizio Bruno, Best of Fantasy went to the partnership of Sergio Calvo Rubio / Joaquin Palacios, Best of Painting went to Alfonso Praolo and Best of Show to the partnership of Raffaele Nalin / Giuseppe De Carolis. Congratulations to all you guys!

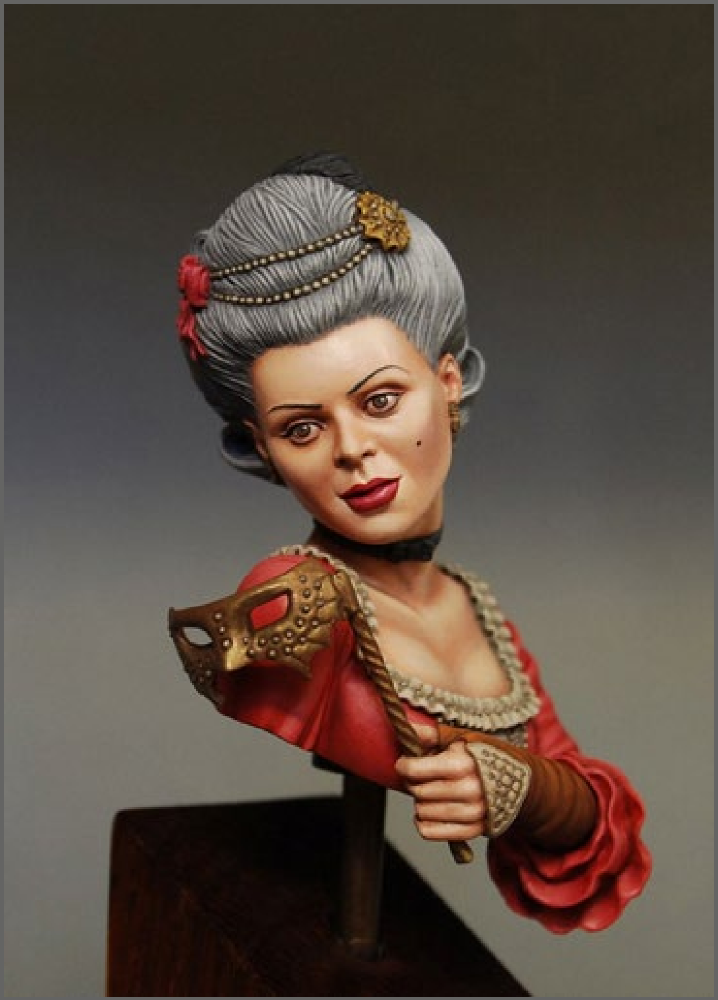
There are no more things that I can say...the Monte San Savino show is a roller coaster of feelings and sensations. It can beat you down or can push you to improve yourself for the next year, or both, with all its models. At least I am sure about one thing. I will be there next year, bringing my best to compete in such a great arena. I am also sure that next year will be even tougher, considering the World Expo is in July...time to sharpen the brushes!

L'ORAGE AVANT LA GLOIRE

Indian Home Guard

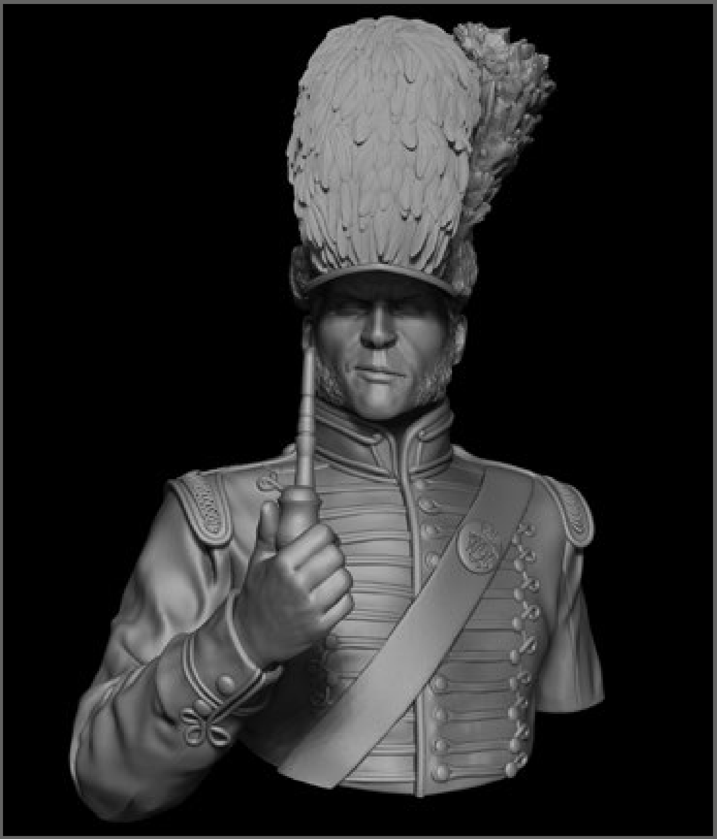
Company:	Nuts Planet
Scale:	1:10th
Contact:	Nuts Planet





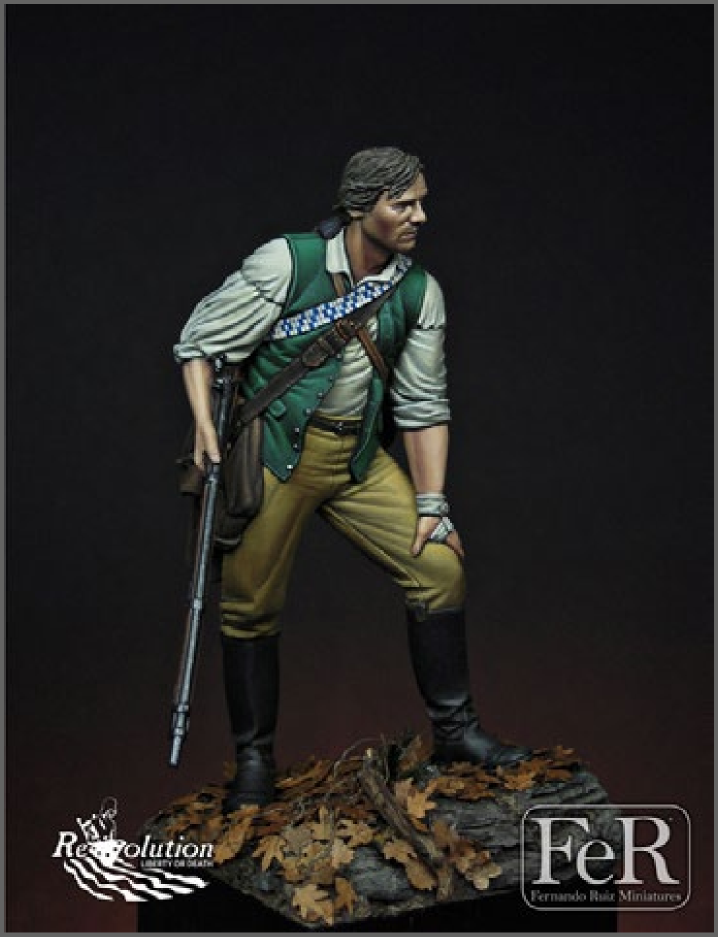
Masquerade

Company:	Tartar Miniatures (Itay)
Scale:	1:10th
Contact:	tartar.miniatures@libero.it



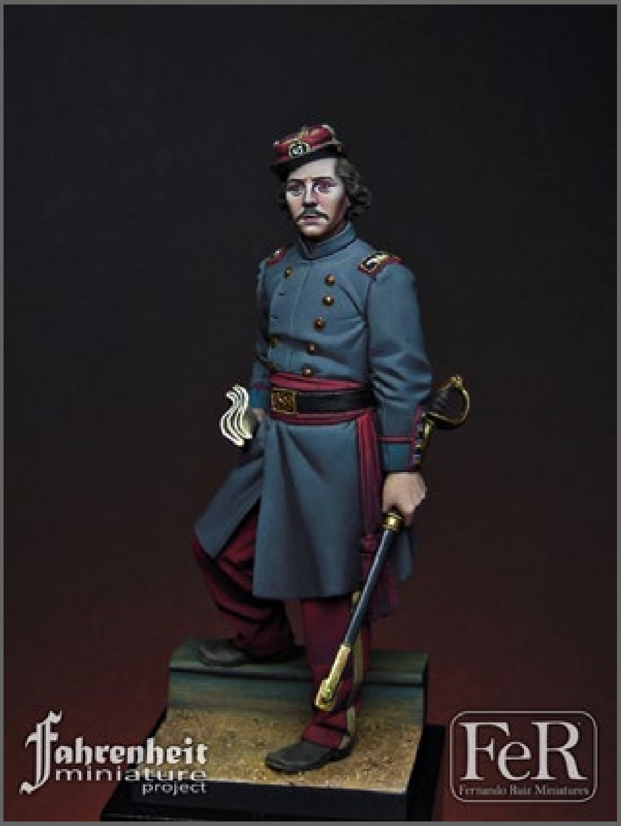
Worcester Yeomanry Cavalry

Company:	Dolman Miniatures
Scale:	1:10th
Contact:	www.dolmanminiatures.com


Revolution
LIBERTY OR DEATH
FeR
Fernando Ruiz Miniatures

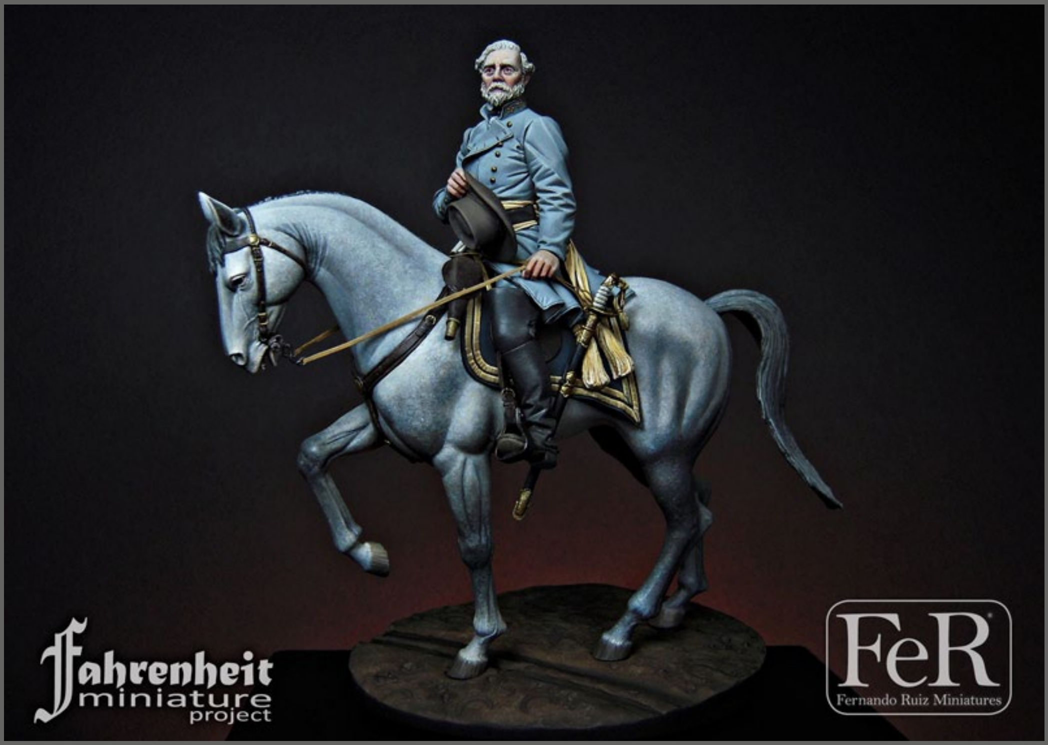
The Minuteman, Lexington, 1775

Company:	FeR Miniatures
Scale:	1:24th
Contact:	ferminiatures.com


Fahrenheit
miniature
project
FeR
Fernando Ruiz Miniatures

Colonel Elmer Ephraim Ellsworth, 1861

Company:	FeR Miniatures
Scale:	1:24th
Contact:	ferminiatures.com

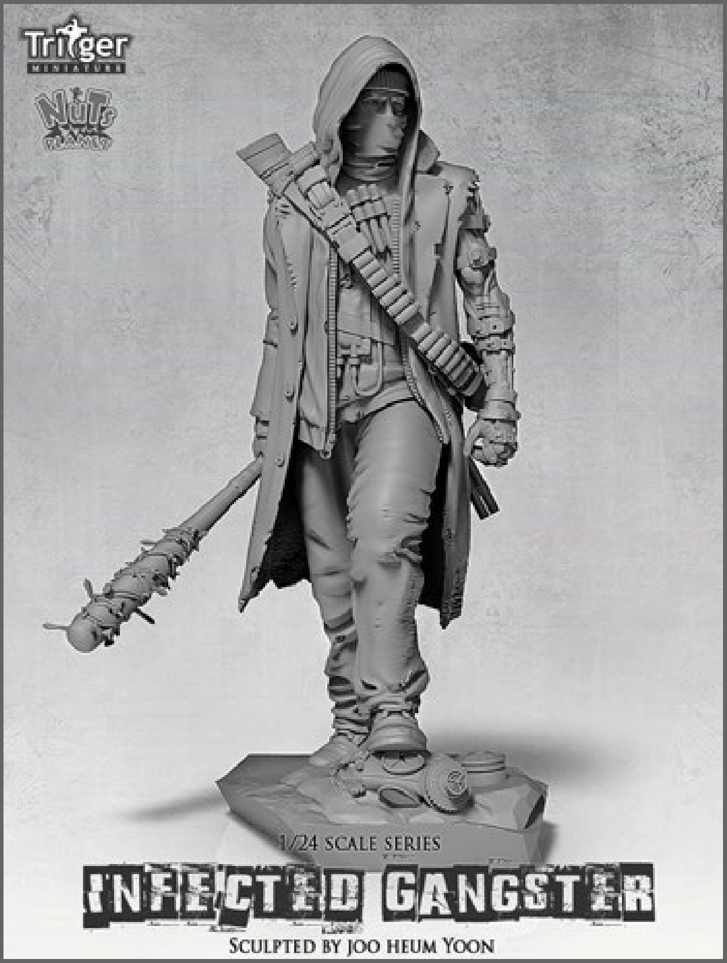

Fahrenheit
miniature
project
FeR
Fernando Ruiz Miniatures

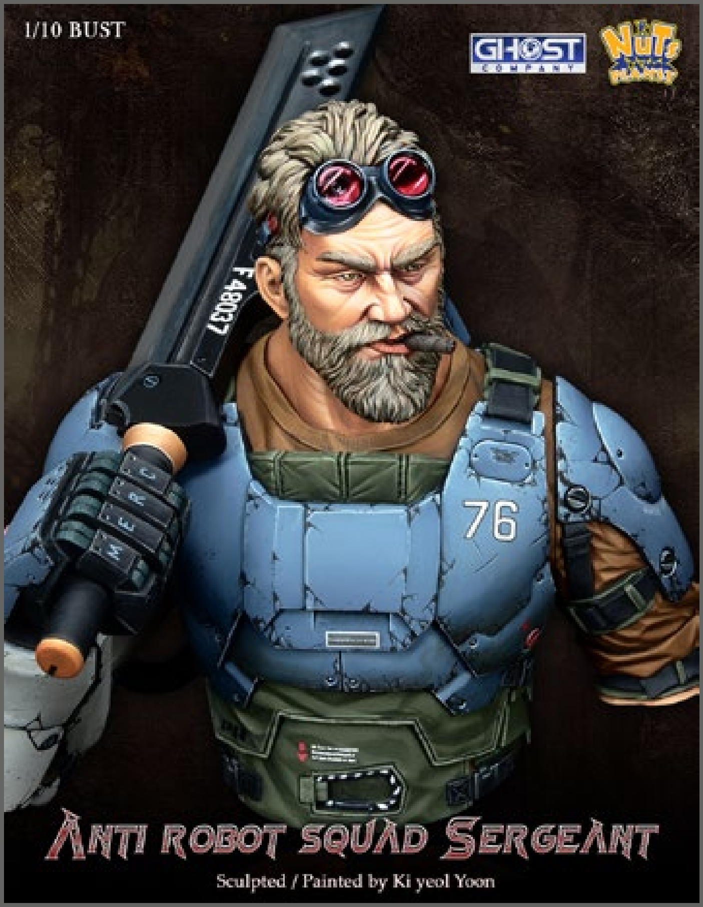
General Robert E. Lee, 1865

Company:	FeR Miniatures
Scale:	1:24th
Contact:	ferminiatures.com

Infected Gangster

Company:	Nuts Planet
Scale:	1:24th
Contact:	Nuts Planet


Trigger
MINIATURE
Nuts Planet
1/24 SCALE SERIES
INFECTED GANGSTER
SCULPTED BY JOO HEUM YOON

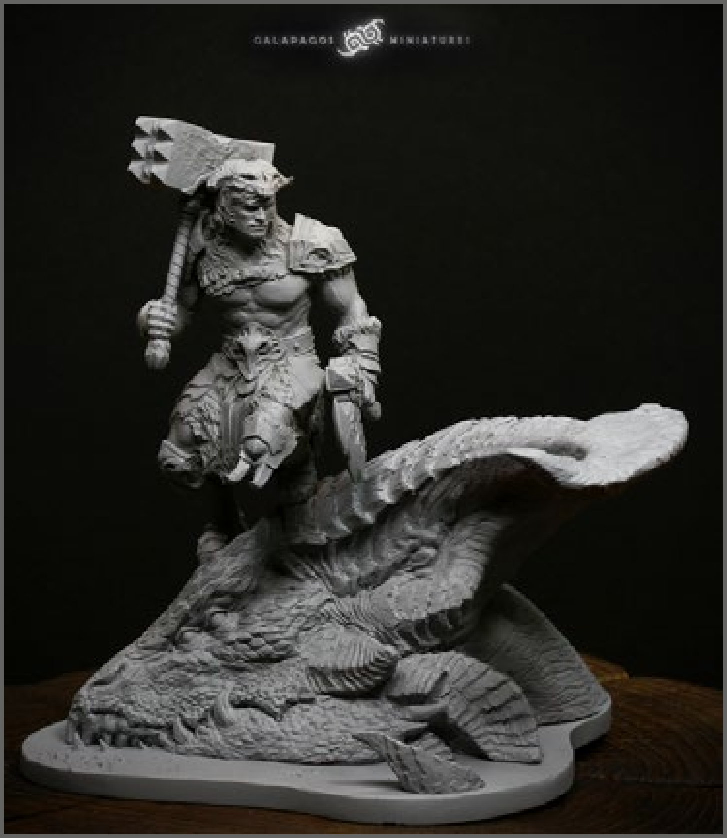

1/10 BUST
GHOST
COMPANY
Nuts Planet
F48037
76
MERC
ANTI ROBOT SQUAD SERGEANT
Sculpted / Painted by Ki yeol Yoon

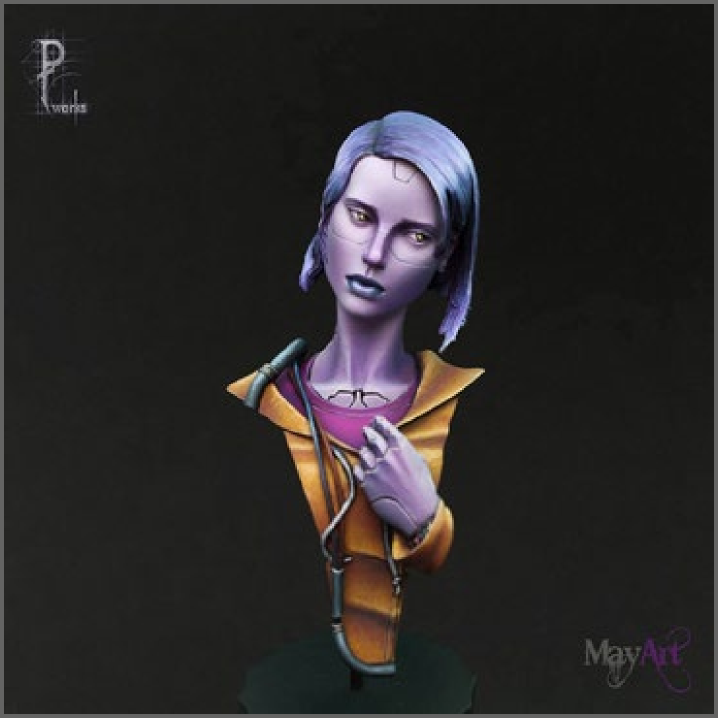
Anti Robot Squad Sergeant

Company:	Nuts Planet
Scale:	1:10th
Contact:	Nuts Planet

Grogoth

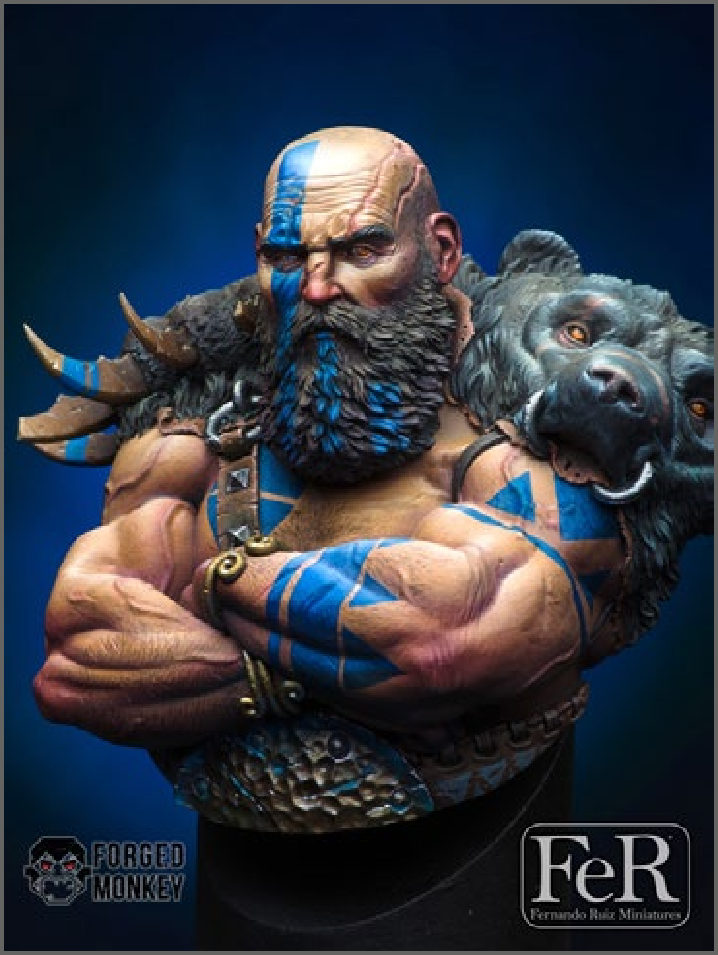
Company:	Galapagos Miniatures
Scale:	1:24th
Contact:	www.galapagos-miniatures.com


GALAPAGOS MINIATURES



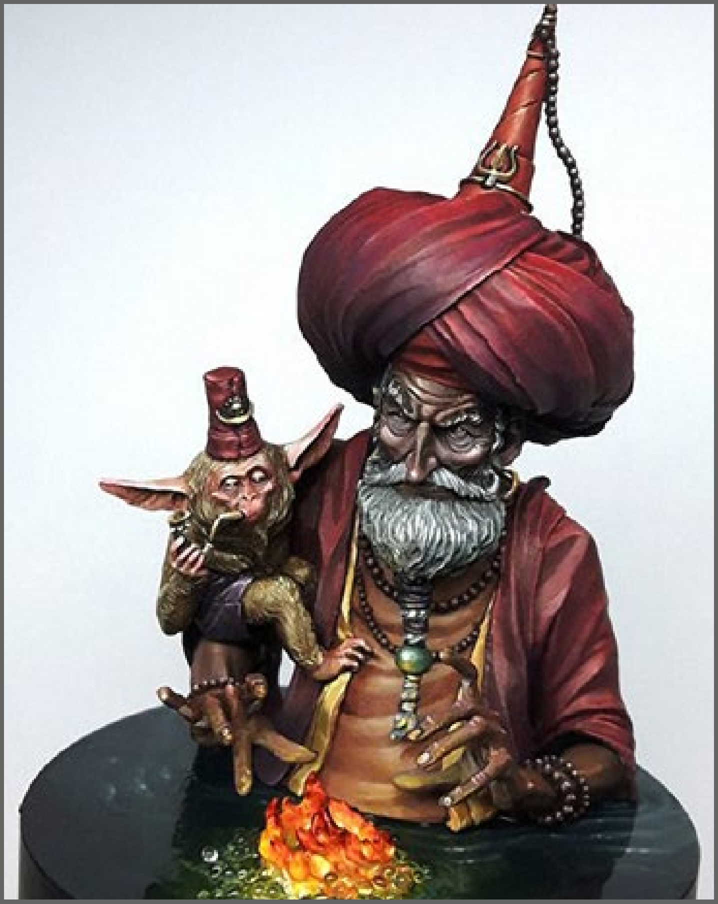
“ON LINE”

Company:	Pedro Fernadez Works
Size:	73mm
Contact:	pedrofernandezworks



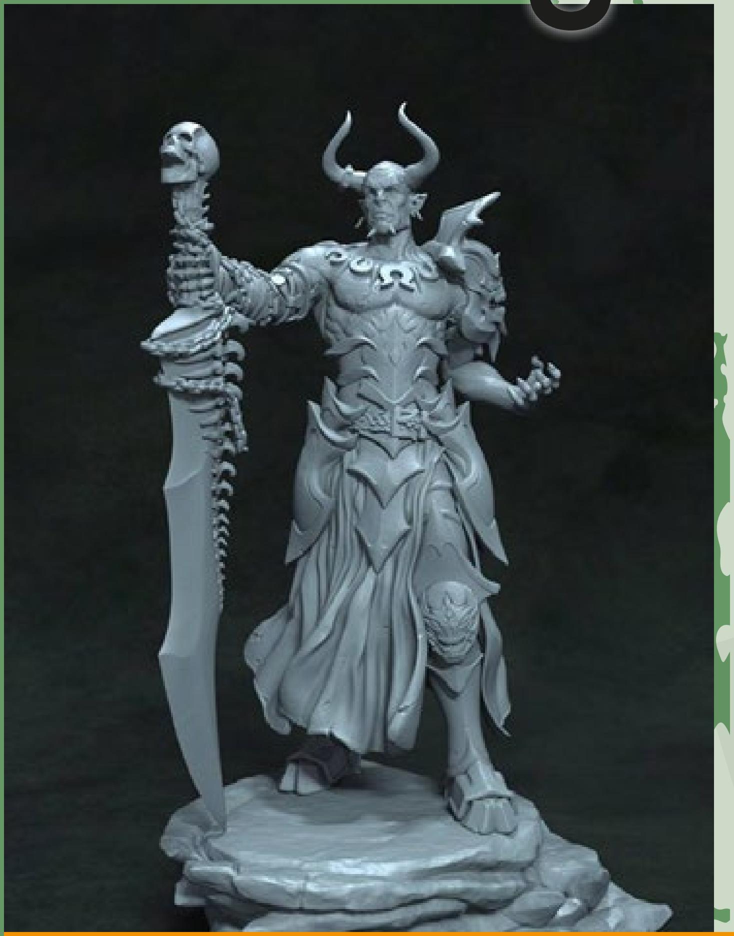
Baerkrom

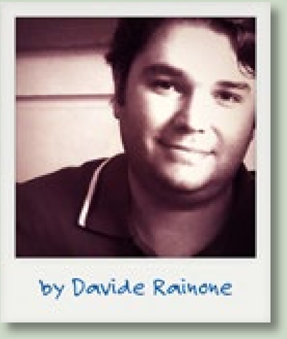
Company:	FeR Miniatures
Scale:	1:8th
Contact:	ferminiatures.com



Wizard of Agni

Company:	Ben Komets Miniatures
Scale:	1:12th
Contact:	www.benkomets.com





Details

Price:	€68
Scale:	1/24th
Material:	Resin

Available soon from

Kimera Models

Kimera Models' Dumah from the Pulvis series

A couple of months ago, a new company arrived on the scene and caused a bit of a shake up in the internet with some of the sneak peeks from their first model...now, we all know what Kimera Models is and how the final model looks, but I would like to introduce it to you in a much more in depth way.

Kimera Models is a spin off from Pegaso Models and the artistic director is the Italian, Francesco Farabi. Its purpose is to instil new life into the fantasy range from Pegaso, while creating some new lines of production following each with a well-established background. The official debut of the company was during Monte San Savino show few weeks ago, where Kimera exhibited the model for the first time beside some painted versions by Ben Komets (official box art), Robert Carlsson, Fabrizio Russo (official box art), Pietro Balloni (Pegaso Models), Stefano Sciaretta and Matteo Di Diomede (Kimera Models and Mindwork Games). These were from the original concept by Macs Gallo and the digital sculpt of Hector Moran. All of them, no matter how different they looked came from the same kit... and here is why.

DUMAH
Lord of bones
Pulvis
Concept
Max Gallo
Sculpt
Hector Moran
Painting
Fabrizio Russo
KIMERA

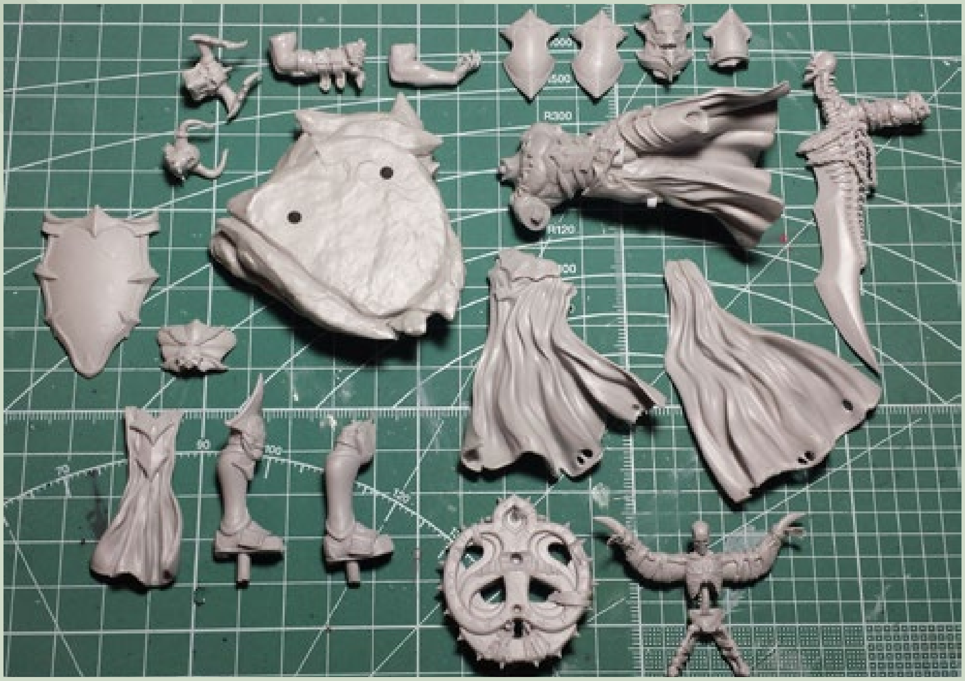
First, let's have a closer look at their first miniature, Dumah, from the **Pulvis** series.

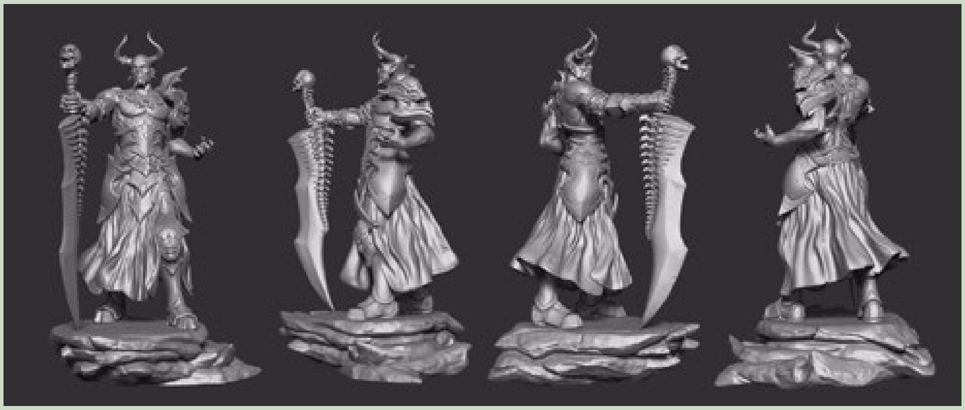
The packaging is massive and of a very high standard of quality. The box is wide and well protected inside with two layers of foam and nicely sealed. The front side shows the Kimera Models' logo, while the back shows all the information about the model, including the box art, authors, a few notes of background, etc.

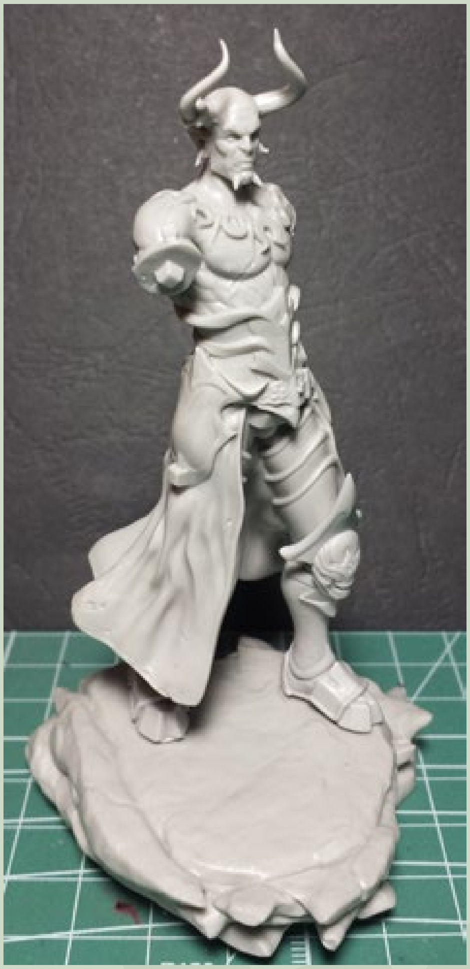
Simple, elegant, efficient.

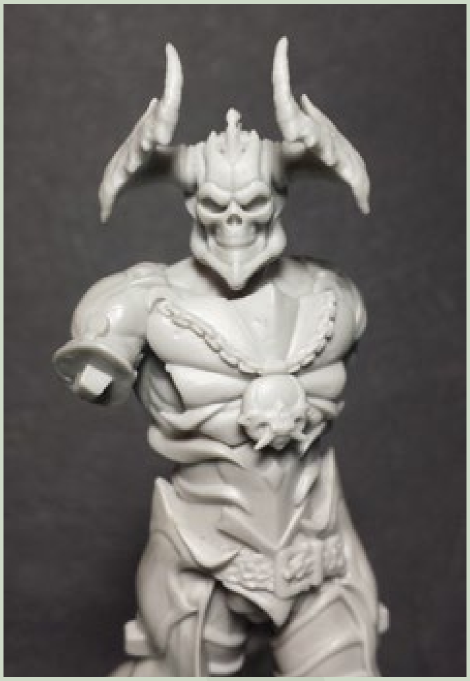
I received a cast from the early production, a test copy, and it has few things to fix or lines to sand off. By the way, the retail models (second and ordinary productions) will have an even higher quality control. No mould lines, no bubbles, no problems… they are very close to perfection. I have had both in my hands and I assure you the quality is very high; not only for the cast itself, but also for the resin quality, too.

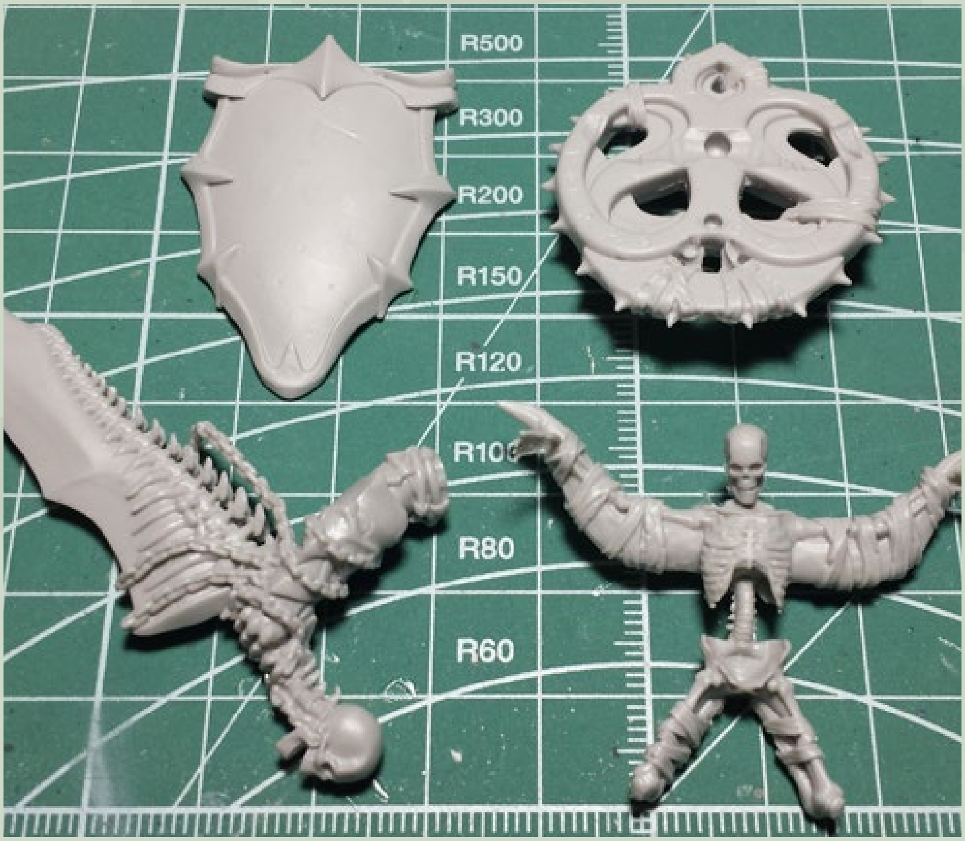
The multi-component kit counts 20 resin pieces in 1:24 scale, but he is more than 85mm tall and over than 100mm with the banner on the back (the base excluded).











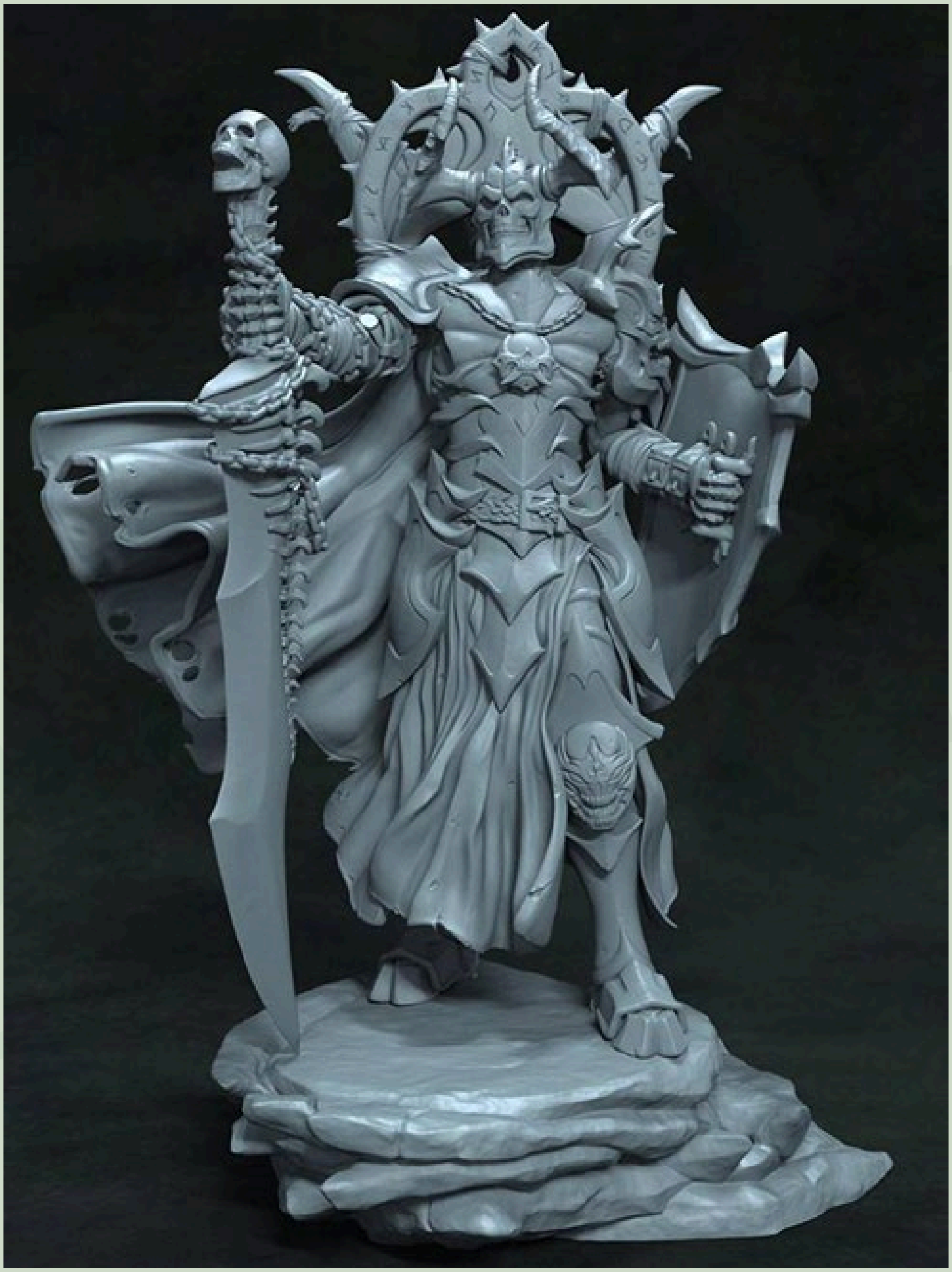
The great news is about how each modeller can choose how to build his own Dumah, because it has a high number of optional pieces. It is like no other kit I ever seen: 2 optional heads (bare or with a skull helmet), optional chest plate, 2 optional left arms (bare or with a shield), 2 optional shoulder pads (right and left), and 1 optional cape with a circular/skeleton banner. The modeller can glue each optional piece at his own will, and this brings a great number of different combinations without any need for conversions.

Each optional piece perfectly overlaps on the main body without any need for putty to fill any gap. The joints perfectly fit with each other. Just think that, as you can see from the photos I did for you, I have chosen a couple of different versions to build up the model: each version has no glue or Blu-Tack. Every piece is just placed one over the other, in equilibrium.

The richness of the details and contrast between the armour plates and flesh is amazing. The textures on the skins, smoothness on armour; there are a few scratches here and there to give some details but leave the painter totally free to personalize the surfaces. There are complex volumes on the cape and sharp details on chains, bones and left shoulder pad. The ways you can build it up and moods of painting are so variable that, at the moment, I can't decide how I want to make him.

My opinion on it is more than positive, considering the overall quality and the freedom it leaves to each painter.

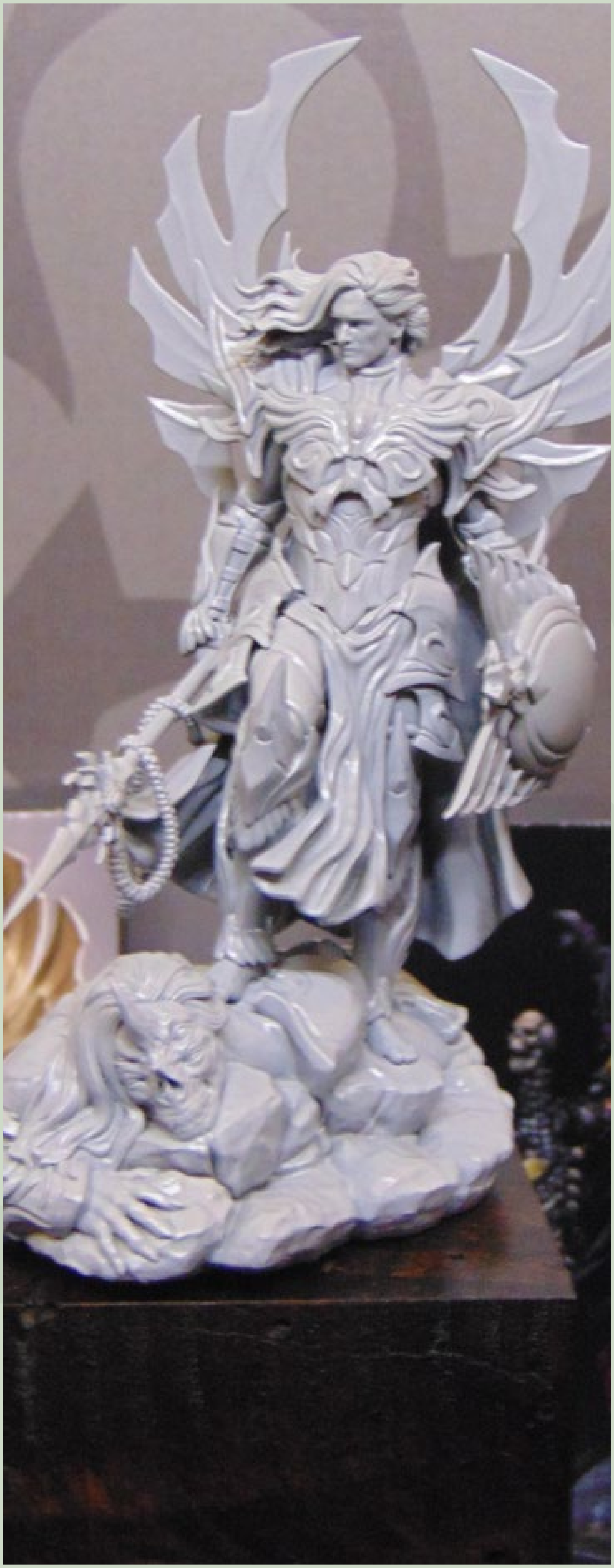
After seeing the model itself, I would like to focus our attention Dumah's background. The guys at Kimera filled me in on a few things that I can exclusively release to the FPM readers.

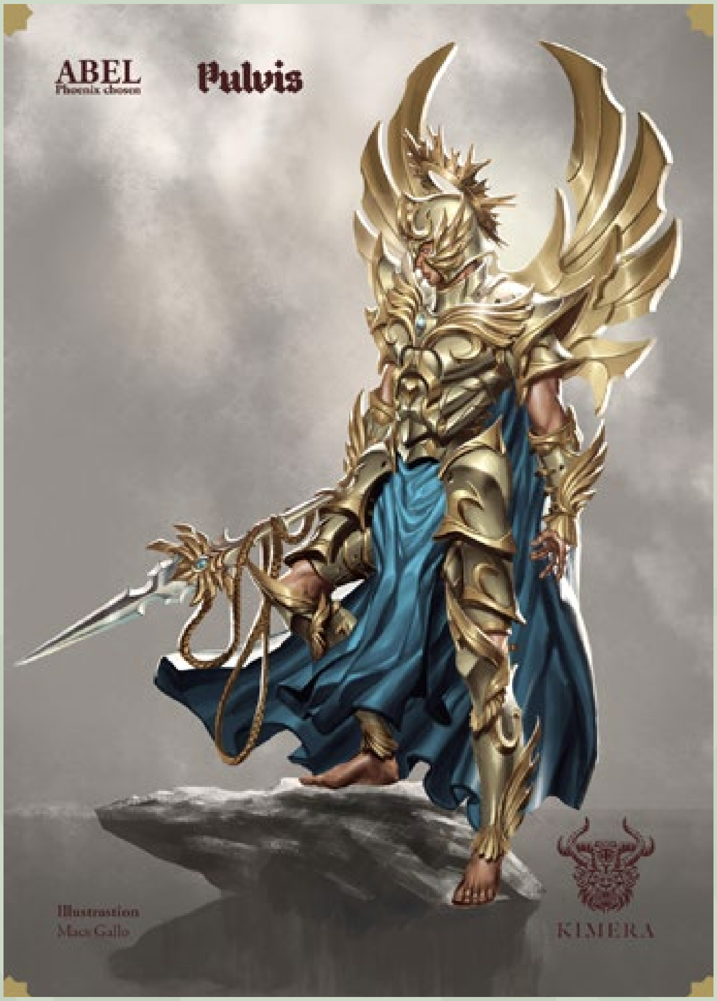


Dumah belongs to the ‘Pulvis’ line… but what is Pulvis? In the beginning, there was Orgoth, the god of dust who controlled the world. Then, from the ashes Alba was born. She is the Phoenix Goddess, who lit the fire of life. After her, many other gods emerged and with them there were the creatures that were bound to them. They used the ash and fire to establish their kingdoms, their cities and they prospered.

Orgoth became furious and decided to take back the world that was stolen from him. He turned to ash everything he found in his path. Brave gods, with their chosen, rose in defence of their kingdoms and fell, one by one, becoming part of the dust. Some of them were confined to oblivion, others became vassals of the dark god, swelling his ranks.

From the ashes of the last battle of the free world, Alba rose again. The Phoenix Goddess, the immortal goddess of light and flames, who is destined to always to be reborn from its ruins, was the only one undefeated by the god of dust. The War of the Ashes started in which Dumah, the Lord of Ashes, is Orgoth’s immortal demon champion.

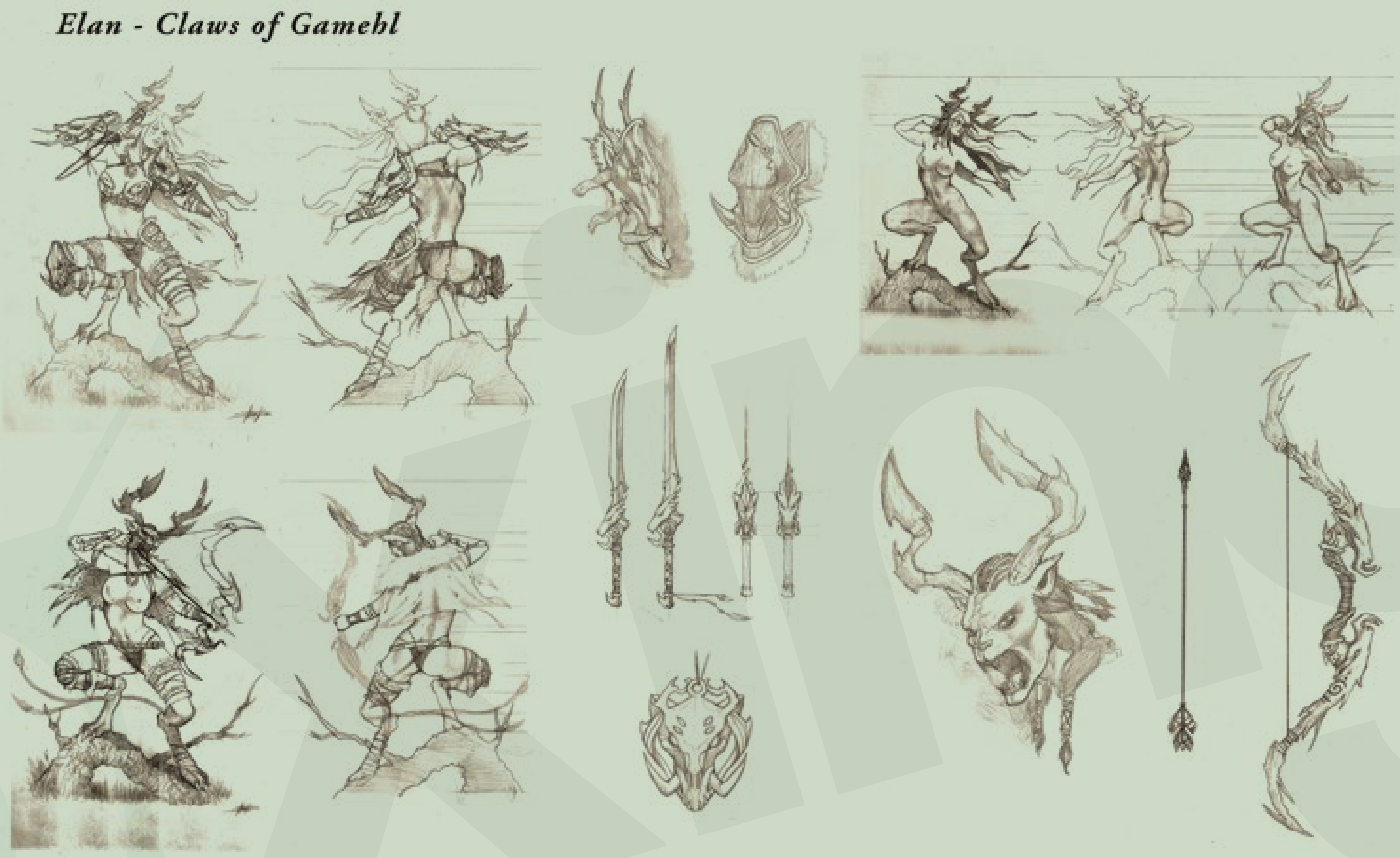




The next model in this line will be **Abel**, the Phoenix Goddess' chosen.

Abel was the purest of the warriors of the kingdom of men. Alba chose him as her champion, and made him an armour from flames and gave him a portion of her powers. Orgoth, god of ash, was forced to turn his champion Dumah into a demon to keep up with the Knight of the Phoenix. Dumah kills Abel, decreeing the victory of ashes on the world, but the Phoenix always rises from her ashes.

Abel returns as an undead and then wanders aimlessly in search of his memory. Survivors know that he is the only hope to defeat Orgoth and his champion Dumah and rid the world from oblivion and ashes...



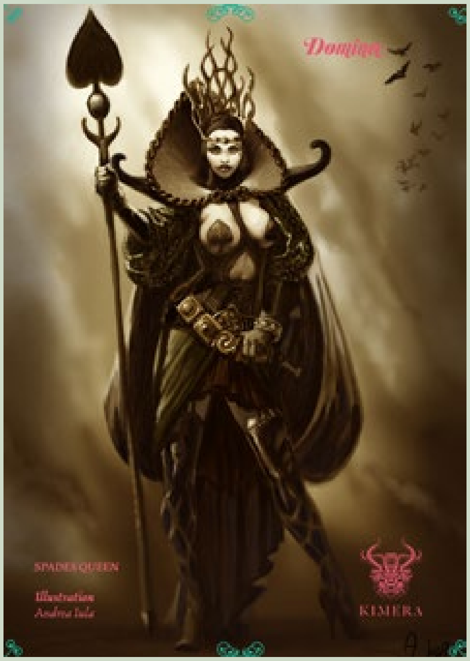
Concept by Luca Strati

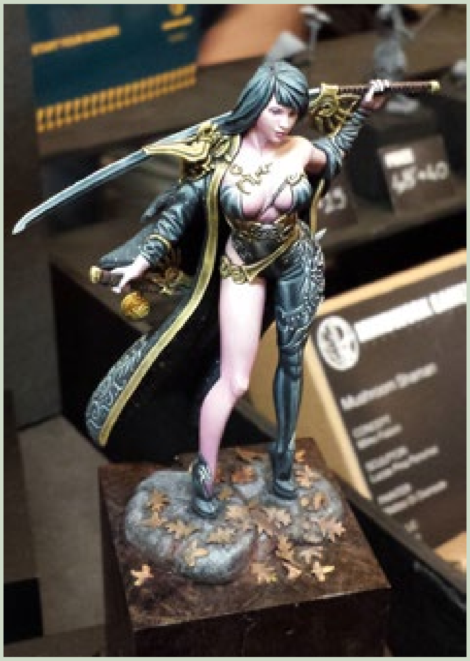
In an exclusive only for FPM readers, I can show you the concept for the third model of Pulvis line: **Elan – Claws of Gamhel**. Elan is a Manes, a race that in some ways are the 'Elves' of the Pulvis world. They are a race with a strong connection with nature channelled through their god 'Gamehl'.

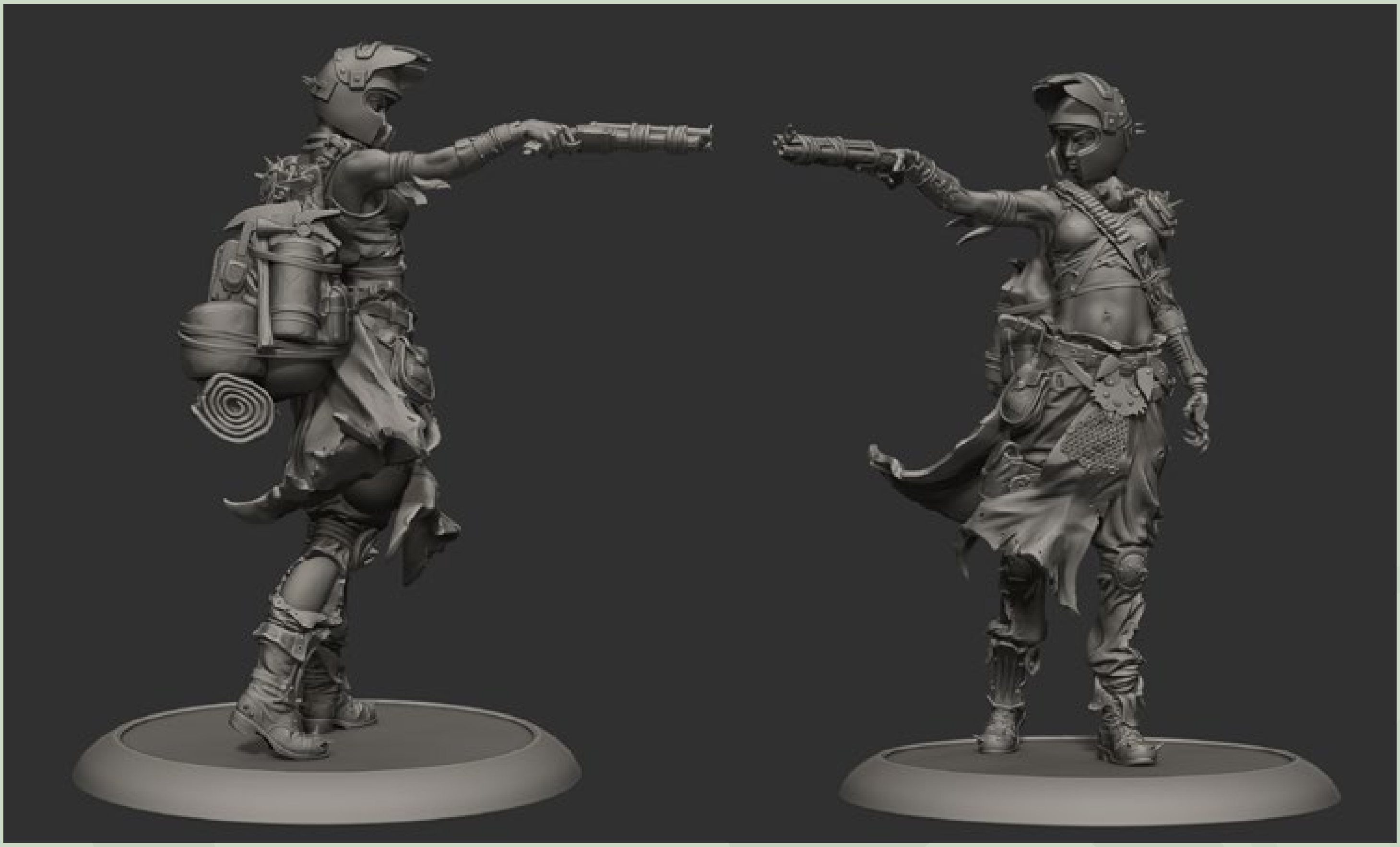
During the war, Gamehl was corrupted by Orgoth and he became his mount. Orgoth said he was the best he had. At that point, the different clans of the Manes split in two main factions; some of them followed their god into 'darkness' becoming Dark Manes, while another group decided to follow the Phoenix Goddess to try to save their god from the darkness of the ashes. Elan is a princess of the those that want to rescue their god. All the Manes' have a mixed physiology that has links to nature, rather like a form of lycanthropy. The miniatures will have both options available. Every model in the Pulvis line will be a multi-kit like this first one, with multiple options for assembly.

The second line in Kimera Models is **Domina**, whose first model was presented at the Monte San Savino show with Dumah. This line is dedicated to 'malicious' female fantasy subjects, a kind of super soft erotic line, with fantastic ladies. First born has been Yueliang, sculpted by Hector Moran and box art by Francesco Farabi.

The next models will be 'The Queen of Spades' and Yueliang.







The third line is **Aridam**, a spin off line made in collaboration with another company, Mind Work Games, that will be used to test new concept artists, sculptors and painters and it is simply a production of pieces in a MAD MAX post-apocalyptic desert style.

Here is the first model of the line, **Sarah Fortune**.

The last line is **ELYSIUM 3030**.

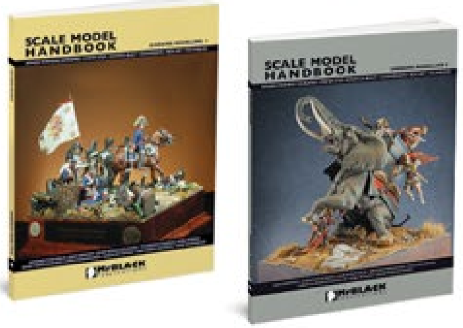
There are no concepts to show yet, but basically it is a sci-fi story set in a far future. In it, humankind is traveling among the stars and the first contact with an alien race is a sort of artefact that, when activated, reveals itself as 'Pandora's box'. Opening it, an evil alien race, world eaters, is unleashed into the galaxy signing the end of times. Who will save everything? Humankind will join to other alien races, gathered for the first time in this battle. They will discover that these alien warriors are actually ancient Greek, Roman and Egyptian gods.

Well... I guess that is enough for now, but I assure you there will be more in the near future.

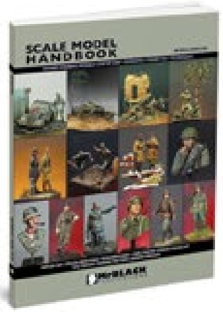
MrBLACK
PUBLICATIONS

SCALE MODEL HANDBOOK SERIES

FIGURE MODELLING
Vol. 1-17 (52 pages)



DIORAMA MODELLING
Vol. 1&2 (100 pages)



WORLD WAR 2 SPECIAL
Vol. 1 (84 pages)

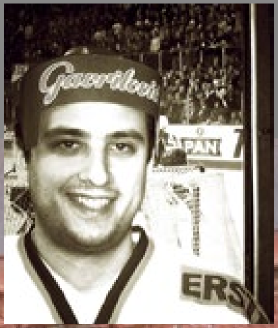
THE ESSENTIAL REFERENCE
FOR THE DIORAMA & FIGURE MODELLER
IMPROVE YOUR MODELLING SKILLS AND LEARN FROM THE MASTERS
TAKE YOUR WORK TO THE NEXT LEVEL

For more info:
www.mrblackpublications.com | email: mrblackpublications@yahoo.com | facebook.com/mrblackpublications

POST-APOCALYPTIC DIORAMA

Step by Step Part 6

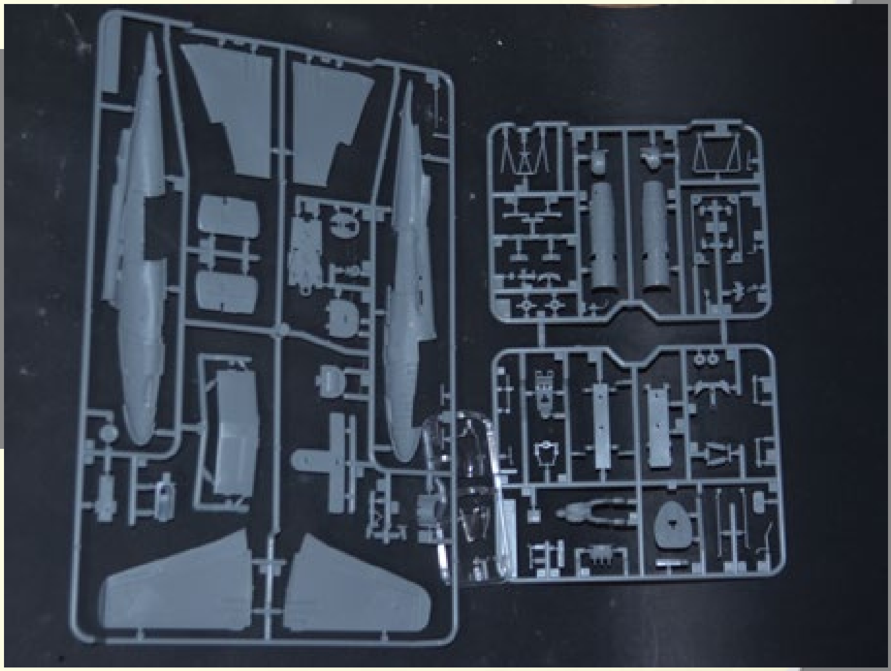
by Marko Paunovic

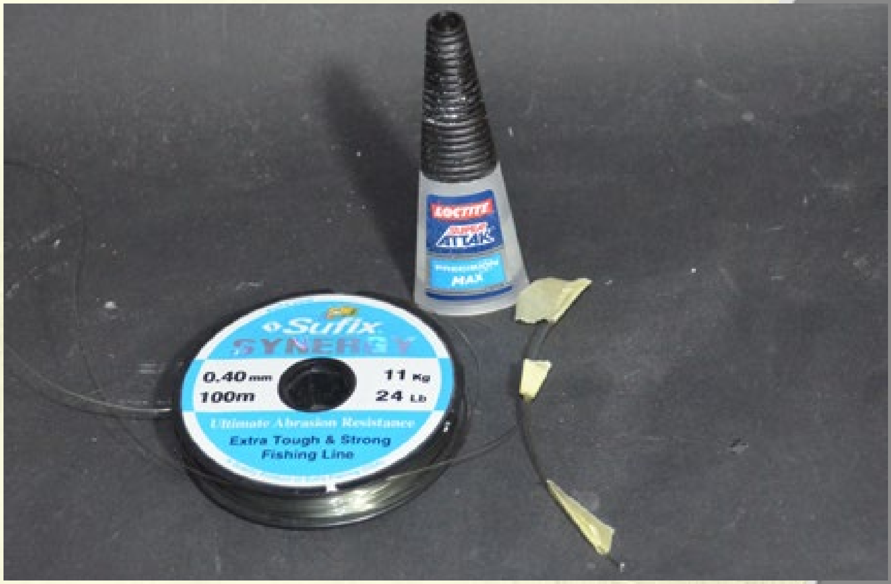


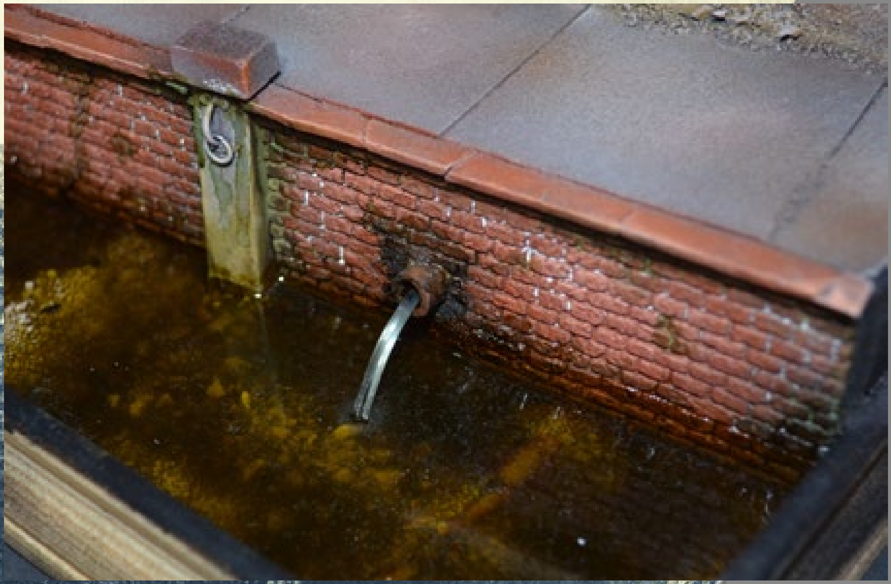
1/48 SCALE AIRCRAFT SERIES NO.97 ★WINGSPAN 149mm. FUSELAGE 205mm.
TAMIYA
HEINKEL He162 A-2 "SALAMANDER"

Last time, I finished the article with the water feature in the canal. I poured in a couple of layers of Gedeo Crystal Resin. This time, I'll start the article by finishing the water effects I had planned by adding a stream of water/fluid flowing from the pipe in the brick bank under the gas station. Nothing like a little waste water to pollute a post-apocalyptic diorama.

But before I start with the work, I'd like to do a small review of the model plane I'll be using and converting for this diorama. The kit I chose was a Tamiya 1/48 Henkel He-162 Salamander, which was a German jet plane from the end of WW2. This plane has always fascinated me, even as a kid. Its rather huge canopy sat straight under the immense jet engine positioned above the fuselage. It must have been such an experience to fly this jet, having the jet engine



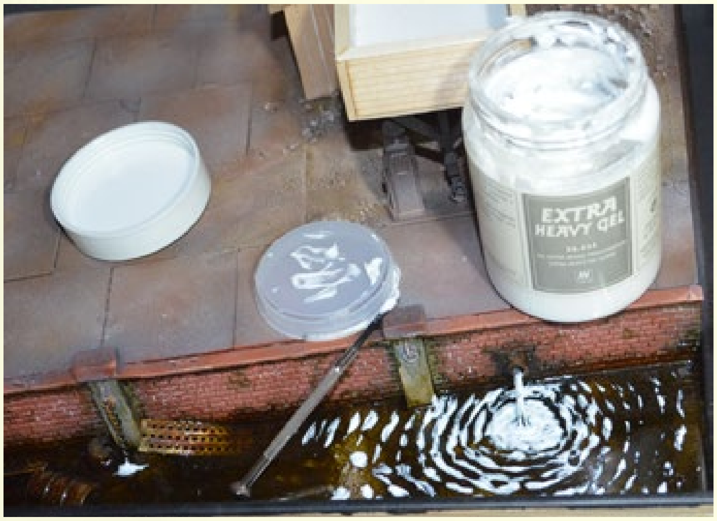


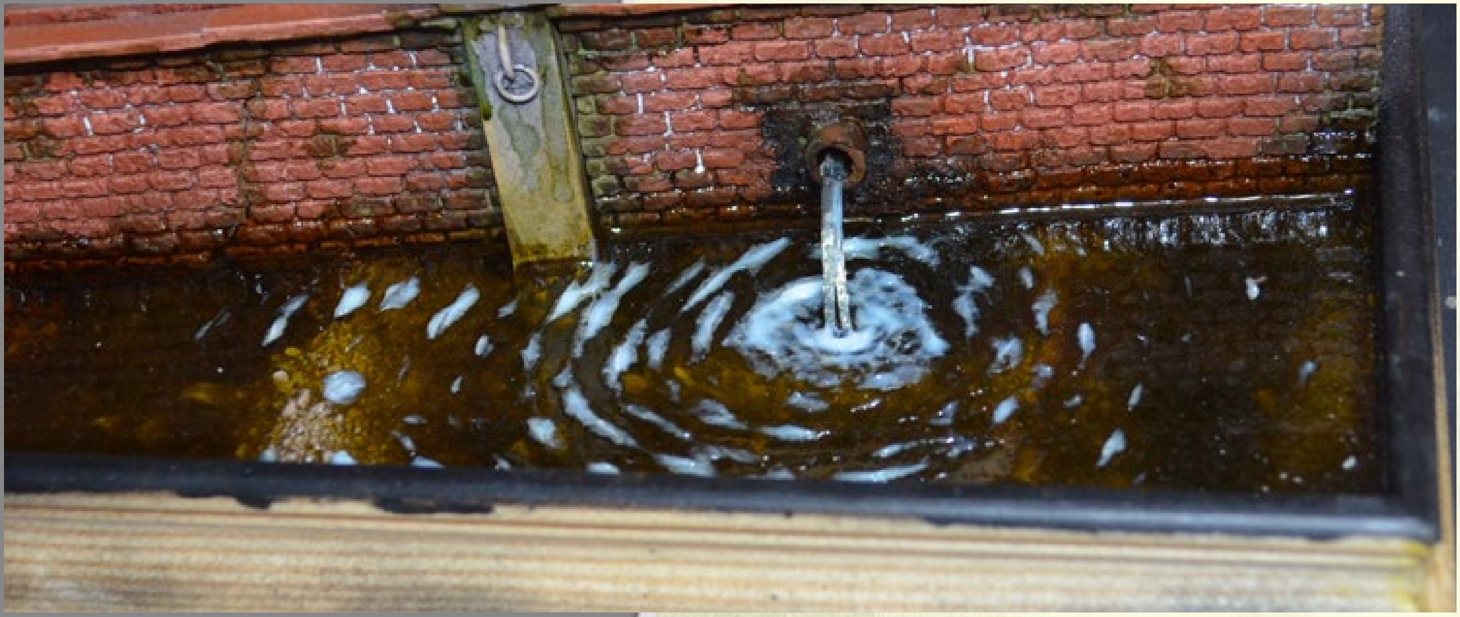


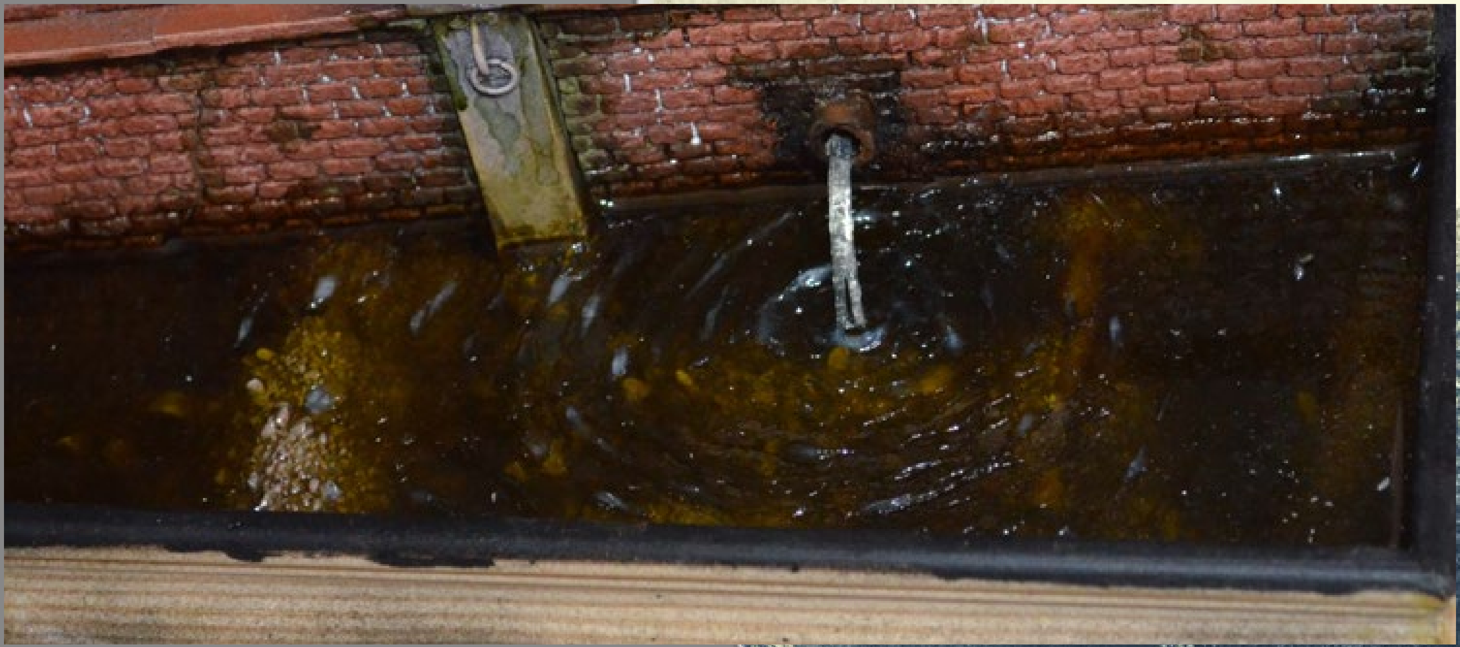
roar just a few feet away from your head. Anyway, I chose this kit primarily because it offered me a choice of a closed engine bay or an open one with the jet engine showing. This fit perfectly with the idea I had of an engineer looking in disbelief at the contraption parked in front of his gas station. Also, the kit features a trolley for the engine which will also find a useful place in my diorama. The kit itself is a plastic one, without any brass etched parts. There are six sprues, one of which is transparent for the canopy. There are plenty of details both in the cockpit and on the engine.

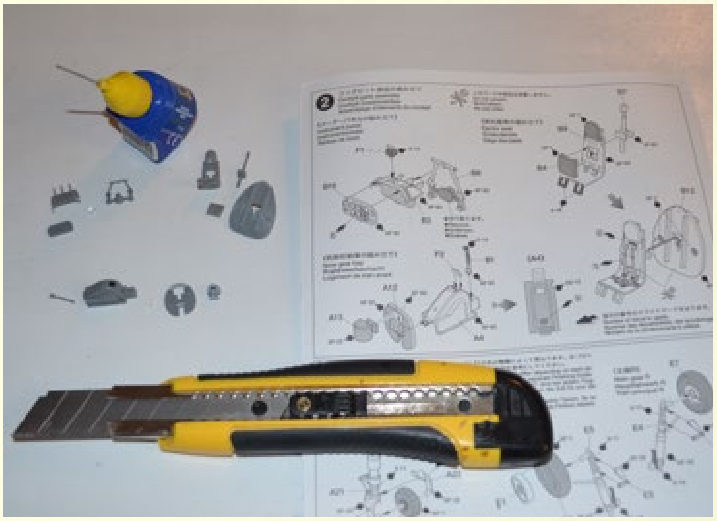
As mentioned at the start, I wanted to finish the job from last month first by adding the stream from the pipeline. In order to do the stream, I chose to use 0.4mm fishing line. I cut several, ten or so, pieces about 5cm long. Then I glued them in three places together using masking tape. Once it was semi-fixed, I added some superglue to the ends making sure the strings were parallel to each other. I let it dry overnight and in the morning I cut it to size and using superglue I glued one end inside the pipe and the other on the surface of the Gedeo Crystal Resin. Be careful not to overdo the amount of superglue on the resin, as it can melt. Soon the glue was dry, so I could proceed with the waves and ripples. To simulate them, I turned to Vallejo's Extra Heavy Gel. It's a white paste that dries clear and can be modelled with relative ease into waves and ripples. I first built up the volume on the fishing line stream, making sure that the individual lines do not show. Then I turned my attention to the waves. Since I want the appearance of still water in the canal, I figured that the only source of fluid flowing into the canal would cause radial waves emanating from the point of impact. Therefore, I made several concentric circles coming from the middle. I also made sure the waves are both larger in volume and higher the closer they are to the stream. I left the gel to cure overnight, checking a couple of times just to be sure.

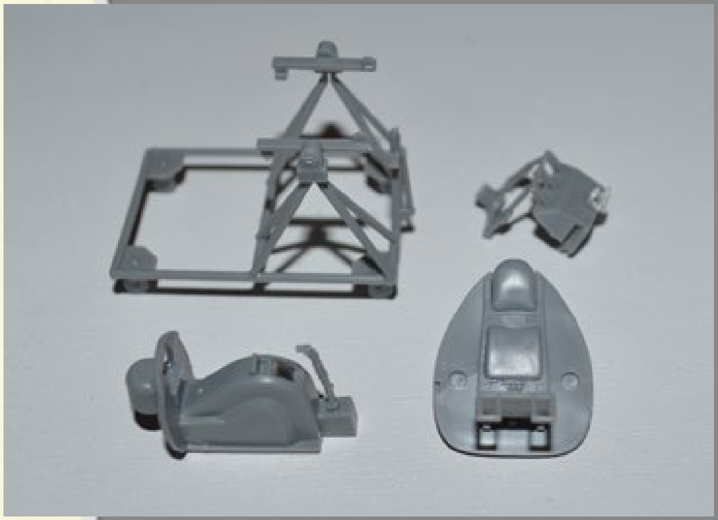
EXTRA
HEAVY GEL

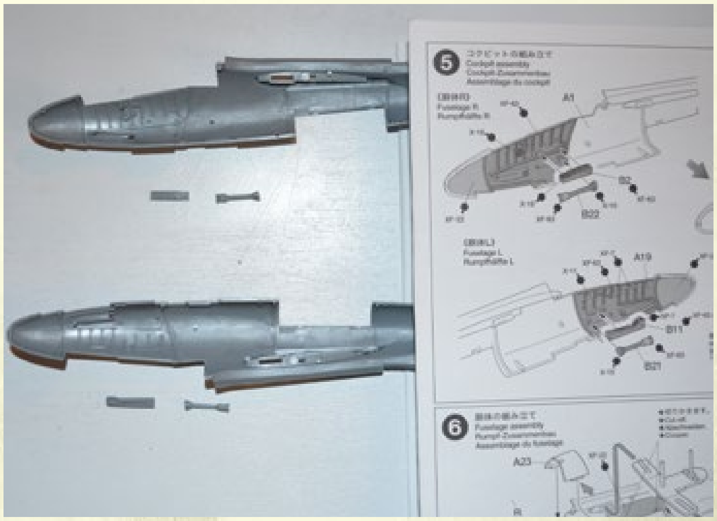

EXTRA
HEAVY GEL

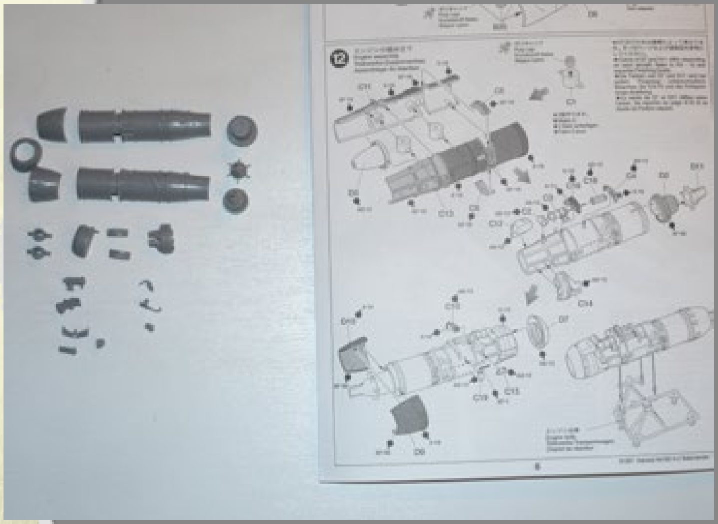


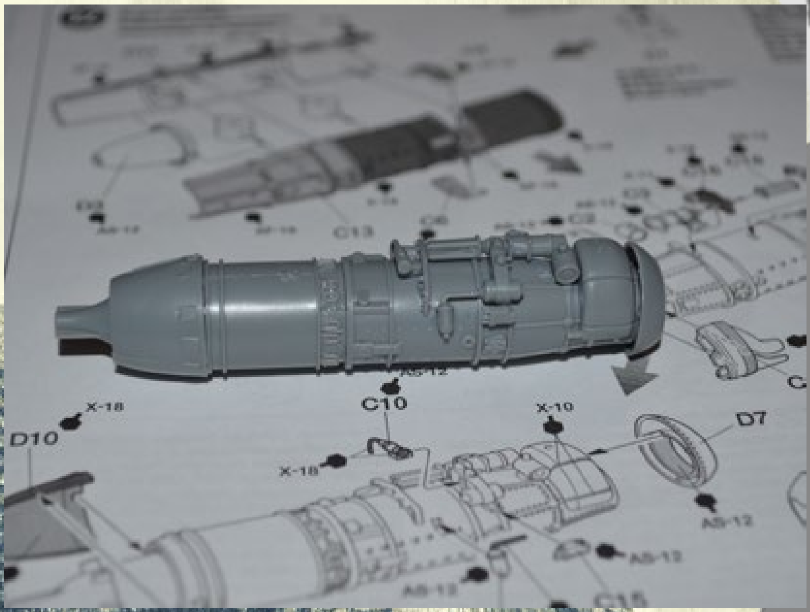








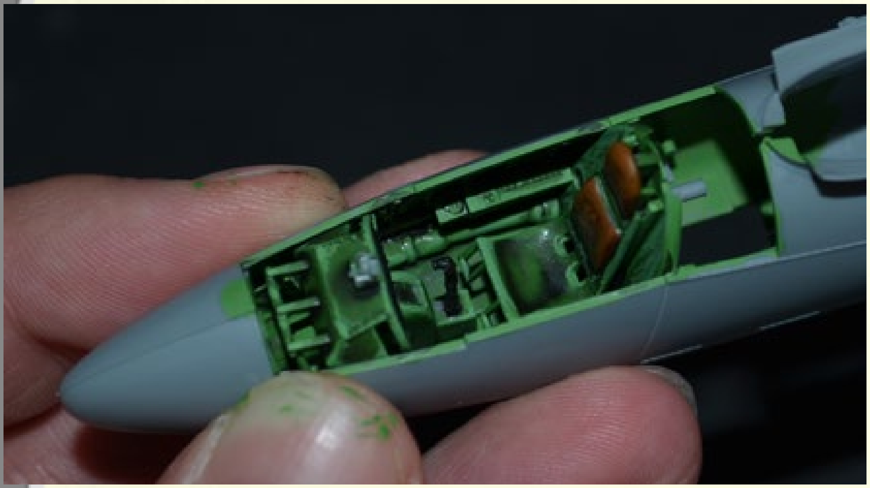


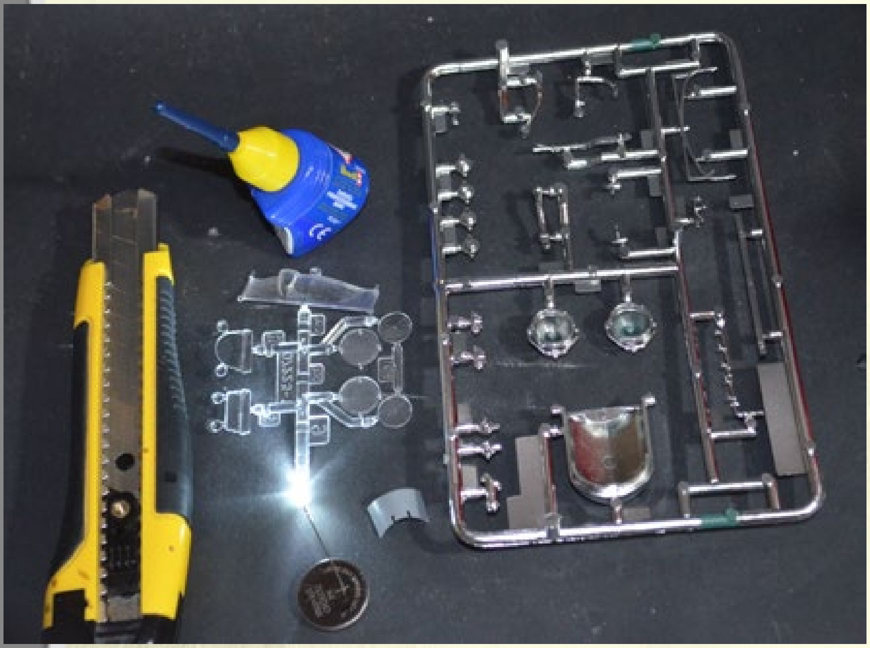


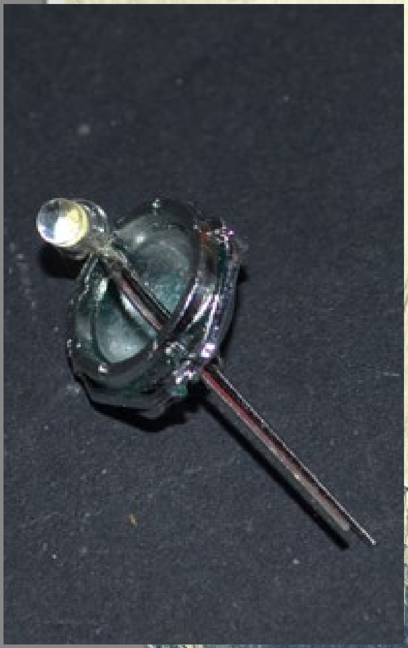
Finally it was time to concentrate on my model airplane. I started this hobby with kit airplanes almost 30 years ago; but I must admit since discovering miniatures about 20+ years ago, I haven't assembled (let alone painted) one. The first thing I realised was that I needed some glue for the plastic, so I went out and bought one and realised that prices have gone up. I remember getting the larger Revell plastic glue for less money than the little package costs these days. The second thing I noticed is that the sprues in these kits are not designed with ease of assembly in mind. For cockpit assembly, I literally had to look for parts on four different sprues. But after wasting a bit of time trying to find the parts, all went pretty smoothly. I assembled the cockpit, the instrument panel and the ejector seat without too much trouble. I also assembled the engine dolly, as I now decided to use it and have it placed somewhere on the diorama as well. Before painting, I also assembled the left and the right side of the fuselage and then turned my attention to the engine.

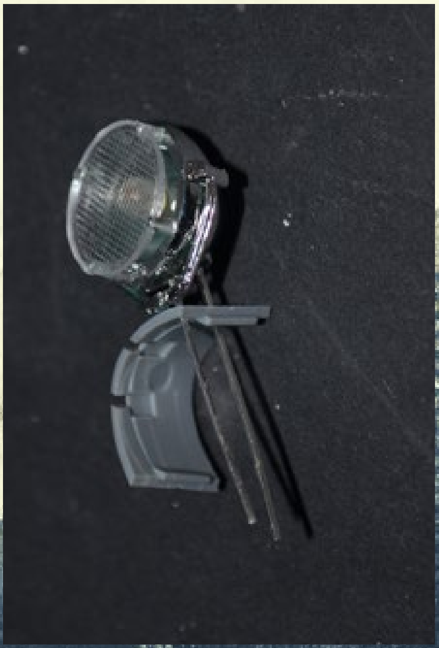
It was time to paint the interior. Back in the day, I used Humbrol paints to paint my model airplanes. Needless to say, these were no longer good. Ever since I started painting miniatures with acrylics, I've always wondered how it would be to paint the planes/models with them. It was time to find out. I chose what I thought was an appropriate green colour and basecoated all the cockpit pieces. Here, I have to say, it was never my intention to follow any one paint scheme, let alone the suggested scheme in the instructions. My plane would eventually become a car, and a heavily weathered one at that. So I went for the interior that I would have on my jet plane turned car thingy. I added a couple of shades and a couple of highlights to the green bits and I painted the leather parts of the ejector seat brown. When the paint was dry, I decided to dry fit all the pieces to see if anything needed redoing.

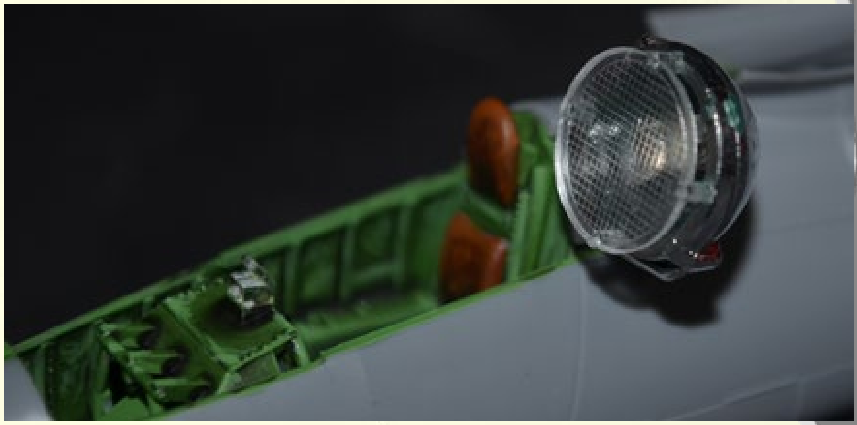
Being satisfied with the initial results, I decided it was time to add the LEDs. If you remember from earlier articles, I wanted the car/plane to hold two LEDs. One green LED will be in the instrument panel while the other white one would be in a huge search light next to the cockpit. Ever since I had this idea, I had been thinking how to make a couple of things on this kit. First, and most obvious, were the wheels; the second, which was less obvious, was the searchlight. Luckily, my local store had a sale on Revell kits and I stumbled upon a 1/24 Bentley 4.5l blower at half price. Needless to say, I immediately bought it. The headlights on this car would be perfect for the job. And the kit had two, so I had a backup in case I FUBAR'd the first one. Using my smallest drill bit, I drilled two holes for the white LED and I even had to mill a bit of the inside of the lamp in order for my LED to fit inside. I carefully bent the wires on the LED and noticed that over time, the wires might come into contact and cause a short circuit. Using some insulation from the spare wires I have, I fixed the problem. I glued the LED inside the body of the lamp with superglue and I glued the transparent glass part with plastic glue. I also drilled a couple of holes in the plate that goes behind the driver so the wires can go inside the fuselage.

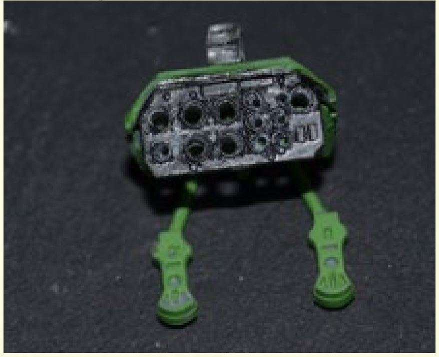


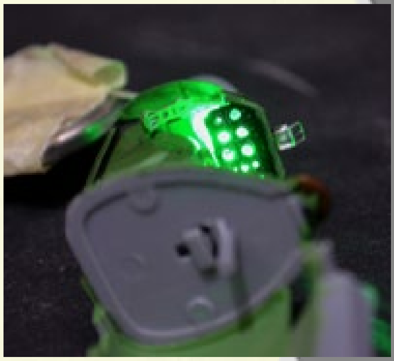


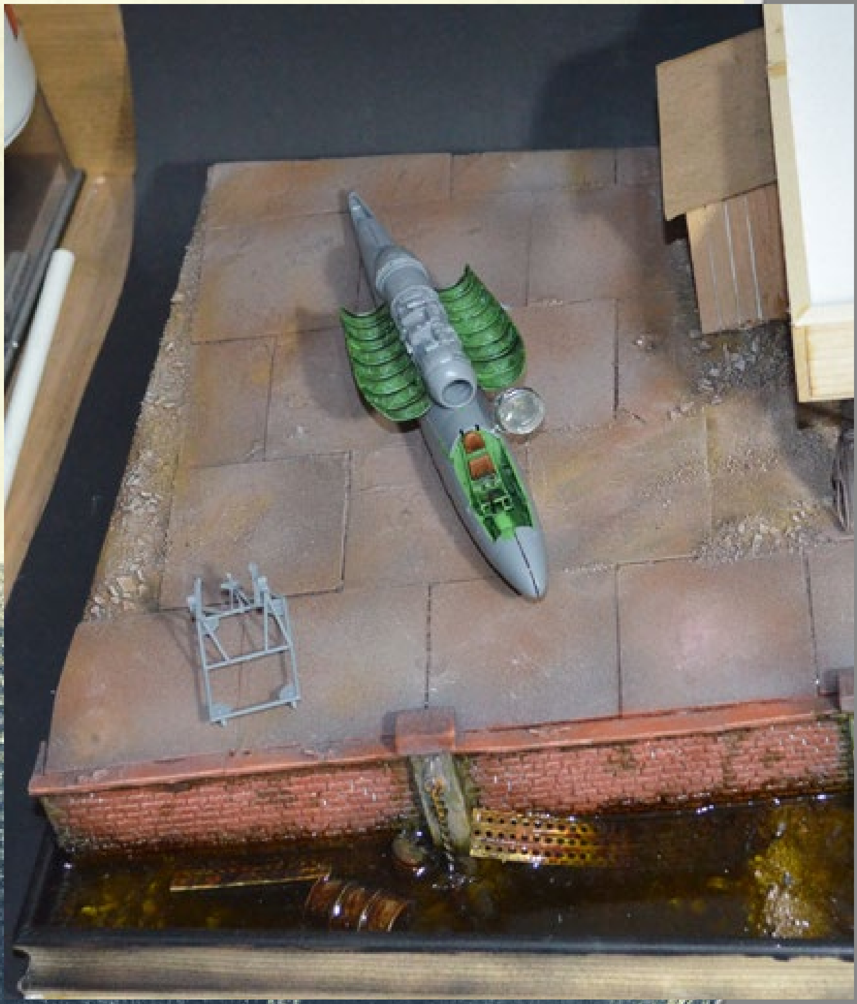












It was then time to turn my attention to the instrument panel and how to light it up. I had two ideas how to proceed. One involved making a mould and casting the whole panel in clear resin and placing the green LED inside the resin while it cured. Then I could just paint everything that shouldn't glow. However, in this kit, the instrument panel is awkwardly placed and somewhat strangely designed and shaped. As a result it wasn't big enough to fit the whole LED inside, so I dropped the idea. The other idea I had was to simply drill the holes in the instrument panel and plug them with Vallejo Extra Heavy Gel and simply place the LED behind the panel. The green light would shine through the transparent Gel. After a bit of fiddling, I managed to place the LED inside the cockpit and for my panel to light up. Bear in mind that this still is not a glued fuselage. I will still be able to tamper with the LED. As a matter of fact, I will need to add some covers to the bits in front of the instrument panel as well as on the bottom of it. This will prevent the green light from shining where it isn't supposed to.

Once I was satisfied with both LEDs, I placed all the new bits on the diorama base. This is the first time that I've had the plane on the base. Until now, I was a bit anxious in case I miscalculated the size of the base. After one look at the diorama, I could rest easily.

Join me next time when I'll be continuing the work on the plane turning it into a car. Until then, as always, if you have any questions feel free to ask us at:

terrain@figurepaintermagazine.co.uk.

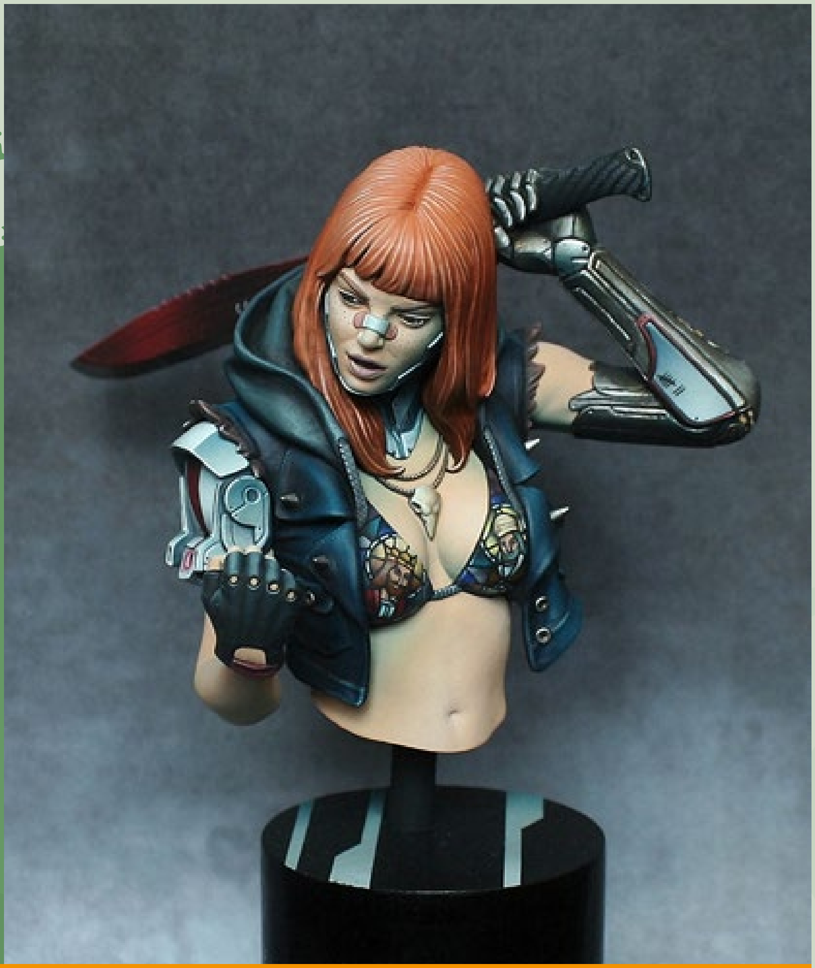
By Luke Wilson

Details

Price:	£41/€49/55
Scale:	1/10th
Material:	Resin

Available from

Neko Galaxy Minis



Neko Galaxy Minis' C-Girl Akito

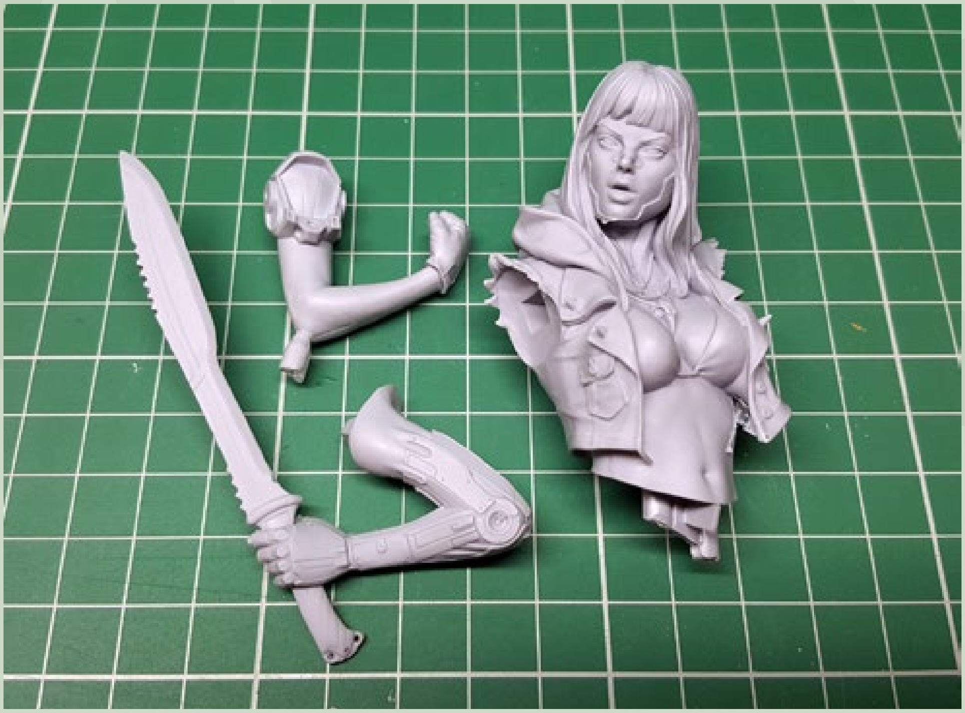
I first saw this bust, like many others on facebook, on my friend Krzysztof Kobalczyk's page. I contacted him to find out where he had got the bust from, as I was unfamiliar with it. He pointed me to his friend Piotrek Czajka, who was the owner of the upcoming Neko Galaxy range.

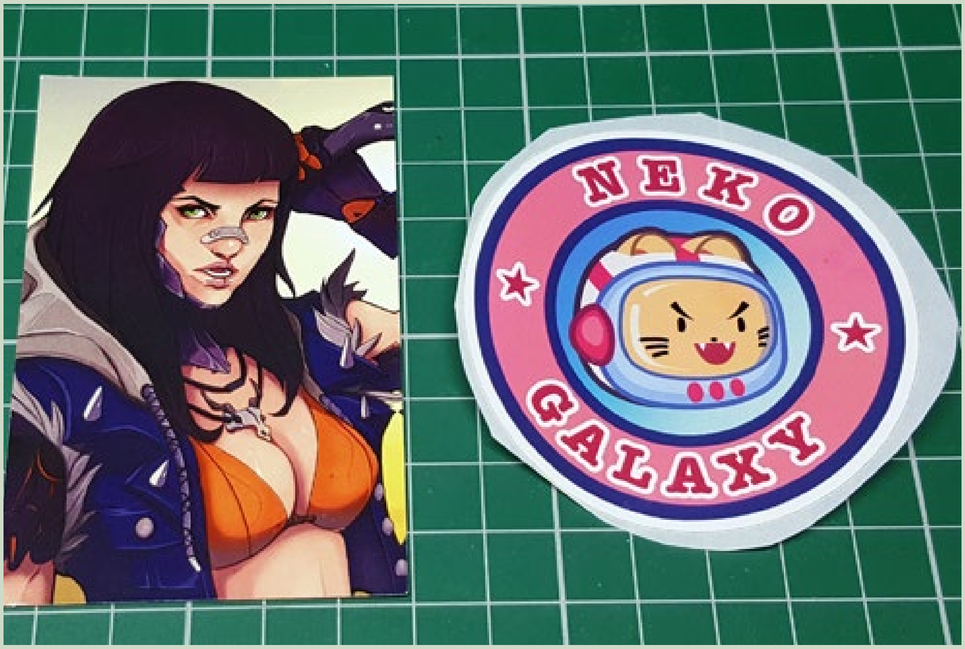
We had a nice chat about the bust, as I wanted availability details. Piotrek indicated that she wouldn't be released for a little while, as he was exploring different casting options. Piotrek sent FPM a pre-release copy for review and explained that it was the first one he had sent out for review and was eager to see what I thought of it. He said some high-end painters such as Ben Komets and Kirill Kanaev had copies and was hoping to see their versions soon. I know how he feels. ☺

The concept art was done by Jessica "Sha-h" Heran and was then digitally sculpted by Miroslaw "Dorimster" Dimitrov. In fact, this is his first render that he has been involved in where the intention was to have the bust cast for commercial use and IMO it is an excellent first piece.

When she arrived I didn't quite know what to expect, being that this was their first release. On opening the parcel, I saw a large white box with her artwork on the front and details of the sculpt on the side. I liked the minimal approach and eagerly opened the box and OMG. As I opened it, it was like a glitter bomb went off as hundreds of tiny polystyrene balls went everywhere, covering both myself and the cat, which duly stuck to him. ☺

I did laughingly contact Piotrek about this, congratulating him on making me smile before I had even got to the mini. My cat's face was a picture wondering where the hell all these balls had come from! He did explain that it was a very temporary packaging idea and the general releases won't have this in them.





After I had cleaned us both up, I delved into the box. Aside from the figure, you get a small business card and cute little sticker with a kawaii cat logo.

The bust itself comes in just 3 parts, so is a very simple affair to build. There were very few mould lines. The most notable ones were just underneath her top at the waist and one was on the back of her arm. However, this was a pre-release copy and Piotrek said the general release ones were even better. Believe me these were very minimal, so buyers should get a perfect sculpt!

My version didn't have any discernible gaps when I pushed them into place and the cuffs of the sleeveless top have been nicely placed to hide any if there were to be some. I then did my usual dry fit with Blu-Tak and placed her on a plinth to snap some shots. Even with the Blu-Tak bulking out the joints there was only a small gap under her sword arm, but this won't be there when final construction takes place.

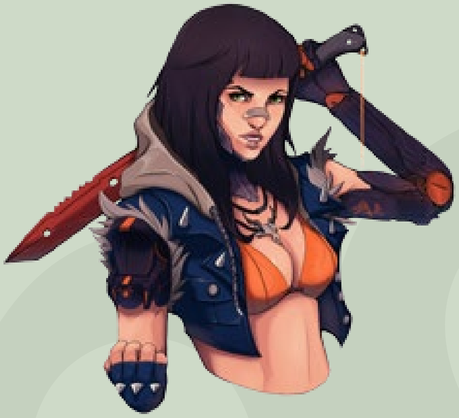
I spoke to Piotrek about his inspiration to delve into the world of figure manufacturing.

'The truth is I'm totally not a player guy; I've never played any of GW games, any figure board games, anything. I got into this hobby because I liked the idea of painting figures. Most of the games unfortunately (for me) are fantasy and if there are some sci-fi games the figures are not as good as they could be. Same story when it comes

13 14 15
22 23 24 25 26 27

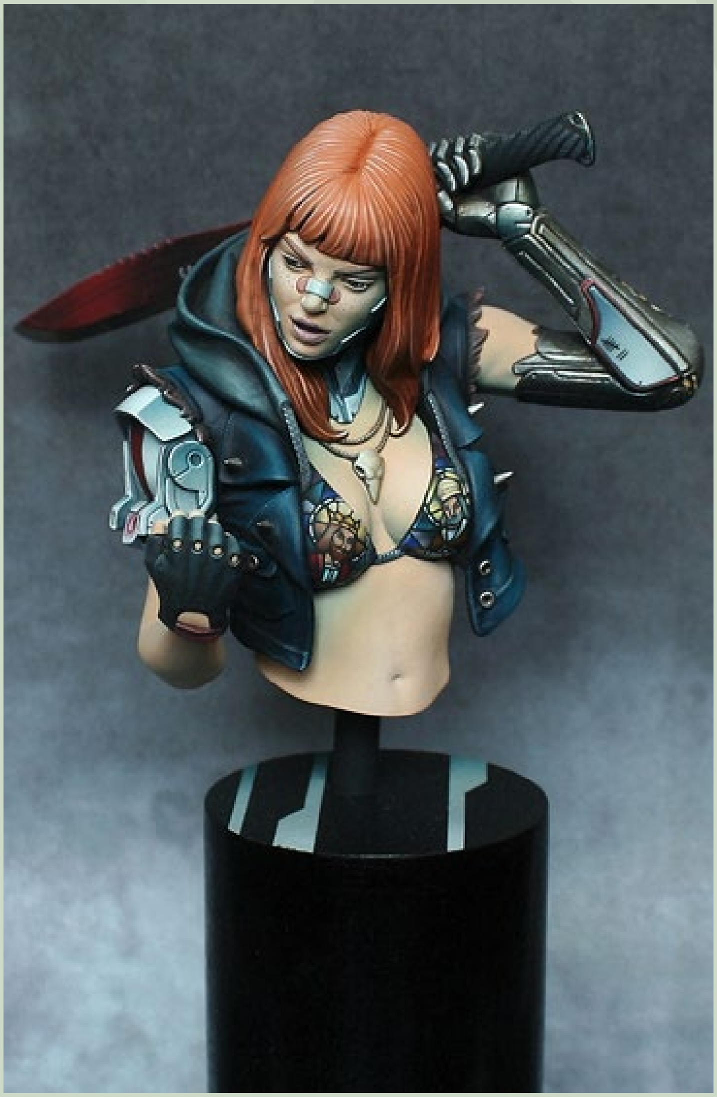
to display figures or busts. I had enough of demons, orcs, soldiers and pirates. I was lacking some nice and mind-blowing sci-fi busts. I've decided to create one that I would like to paint. I wanted something that I had been waiting too long for from other miniature producers. The will of having the bust pushed me through all the production process, which was horrible if you're not really into stuff like this ☺ I was trying to imagine and create a world that is not as obvious as 'sci-fi'; something that connects the best of every sci-fi movie you've ever seen. ☺ Summing up that gave me the idea of Akito, half girl and half cyborg, wearing a bikini and holding a nice machete ☺ She lives on some desert planet among her desert punk friends in trashy but high tech cities. Don't be fooled about this vision of this world. There are some other planets, too. You'll see them with the next Neko releases.'

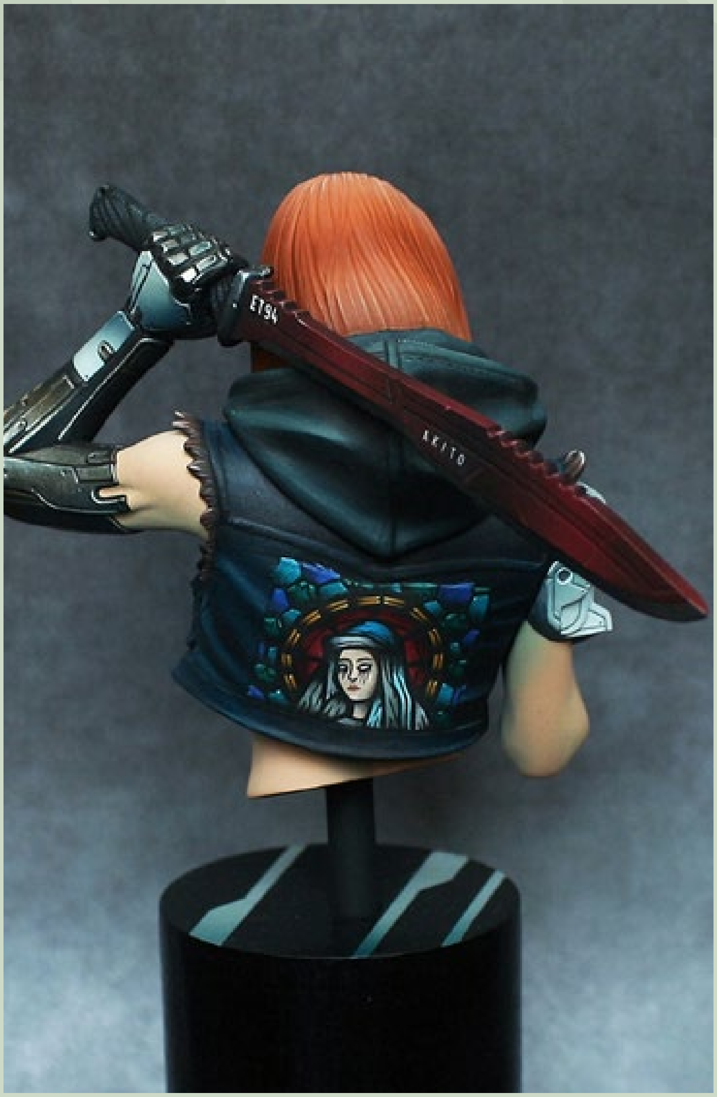
Just one more tidbit of info that Piotreck told me is where her name came from. Akito is a type of white rose (which not being into flowers I didn't know), so I thought I would pass this on to you, the reader.



To date only two versions of Akito have been painted. One version is from a very talented painter and friend of Piotreck, Krzysztof Kobalczyk, whose version is currently a WIP. He was also kind enough to send me some high res pics for FPM.

First, this is Piotreck's version, which I may hasten to add got an honourable mention at Hussar this year.





And Krzysztof Kobalczyk's WIP version that I just cannot wait to see finished.

Well there you have it, Akito. As I have already said, the quality of this is very good and yours [the readers] should be even better. I think this is a great first release from Neko Galaxy.

Along with the facebook page, she can also be bought by sending an email to Neko here: nekogalaxyminis@gmail.com

I will sign off by saying, this has to be one of my favourite sci-fi busts of 2016 and I'm really looking forward to their next release.

Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

Attached to the store is our gaming area known as 'the Battlefields' which consists of over 35 6"x4" gaming tables, full of scenery for your pleasure! We are open late nights on Tuesday and Thursday and attract a large mix of people ready to play whatever takes your fancy! The Battlefields now also has a fully licensed 'Khador themed' bar, great when playing a casual game against your mates or in one of our regular tournaments or events.

Firestorm Games Ltd
Trade Street, Penarth Road
Cardiff, United Kingdom
CF10 5DT.
Tel: **02920 227117**
www.firestormgames.co.uk

Firestorm Games
www.firestormgames.co.uk
Tel 02920 227117

Up to 15% off RRP
With Free Worldwide shipping on orders over £30!

WARHAMMER
40,000

PUTTY & PAINT

The Warrior

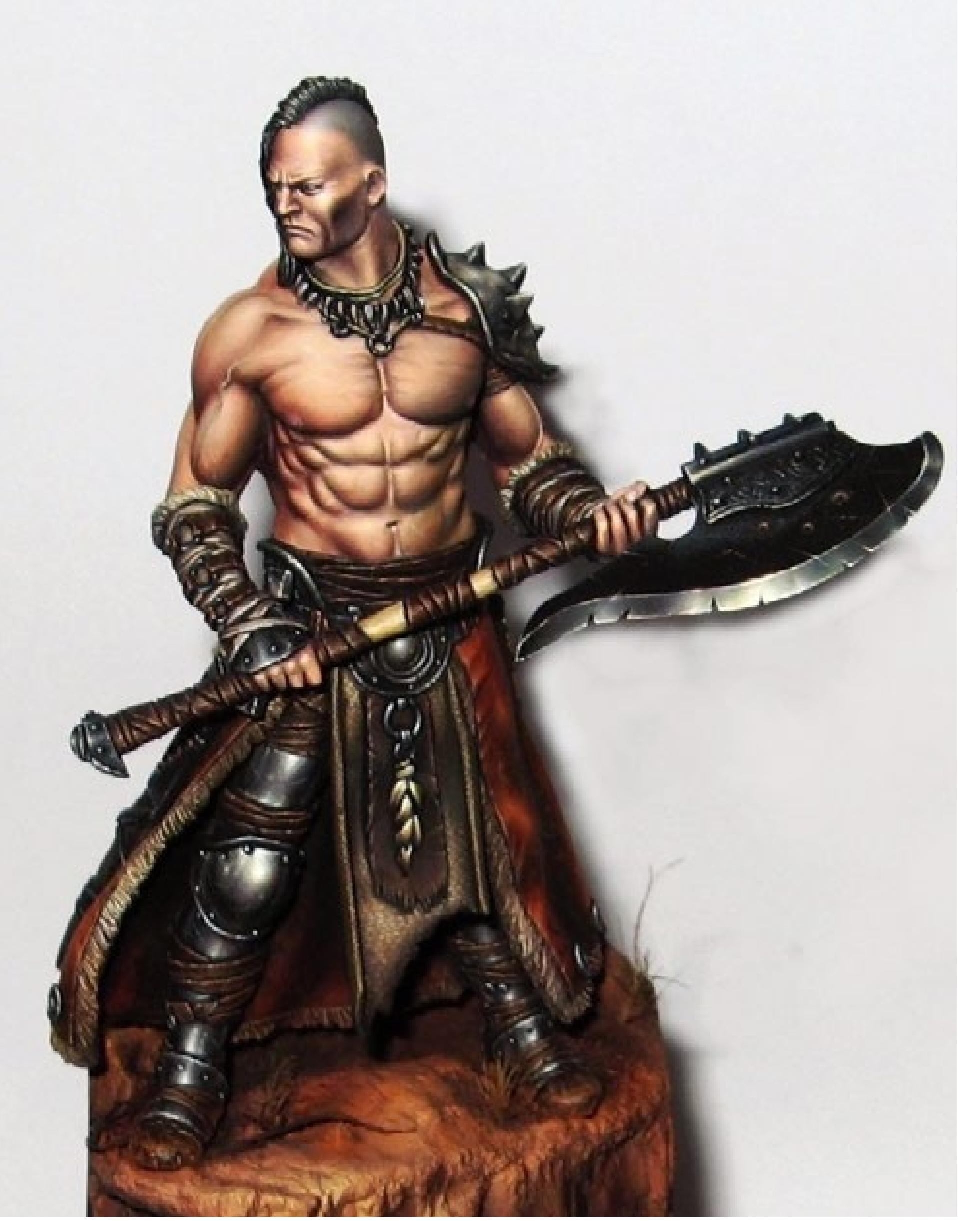
by Michal 'Lan' Pisarski

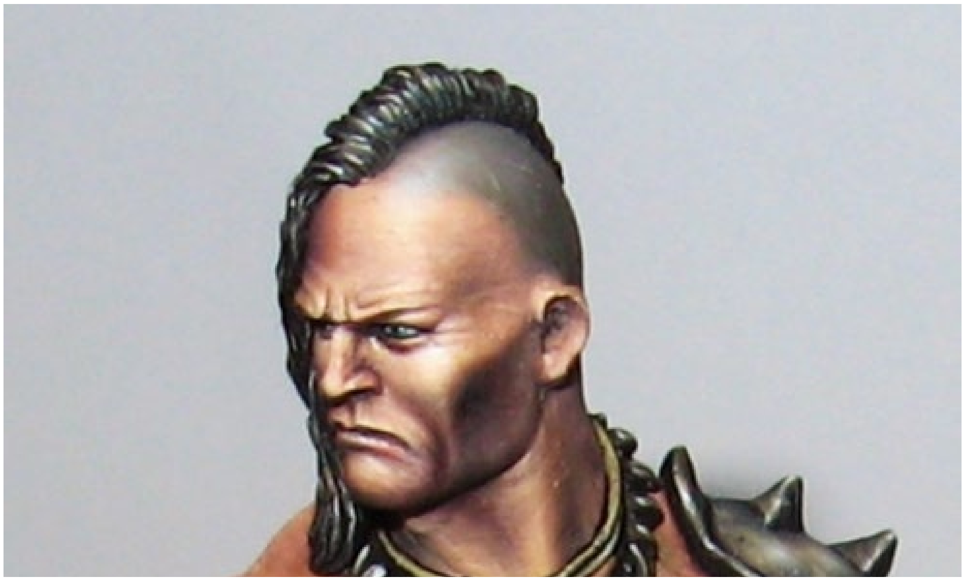
PLUS

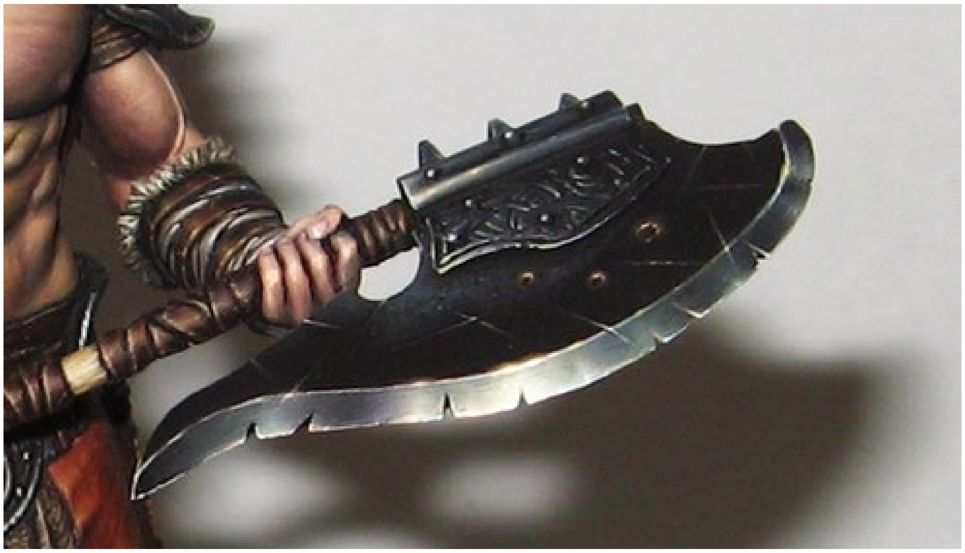
At the start, one thing I was sure of was I wanted this project to be the best I had ever made; an ultimate challenge of my miniature painting skills. From the beginning, I had a clear vision of what I would like to achieve.

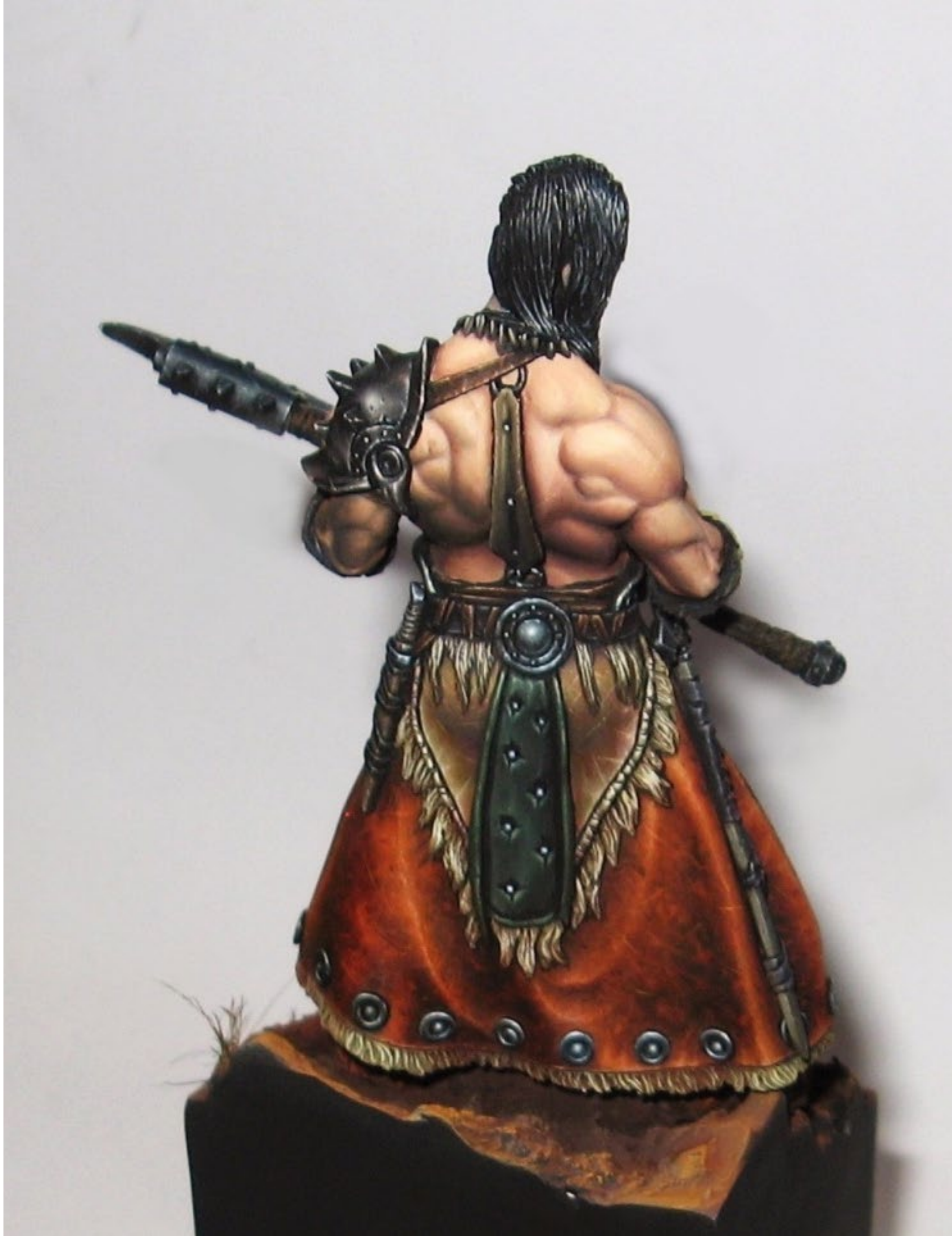
My idea was to show a brave warrior in a stoic pose, on a great heap of dry, rocky and unwelcoming steppes. I imagined him to be not an ordinary man, but more of an icon of fighting prowess, the hero of his people — the true warrior. With a perfect, strong body shaped by the gods and touched by the hot sun. His weapon and armour had seen fighting more than once, but still was shining and reflecting the rays of light.

In order to accomplish that, I concentrated on the most important aspect, the lighting. I wanted the light to be very intense and warm – this also influenced a lot the palette of colours. They were supposed to be warm and earthy, with strong tones of orange and red. After choosing his right side to be in the stronger sun, I placed the illumination showing the direction of light. Also, I decided that his skin will be the focal point and the brightest part. To keep the right balance of the pieces, I didn't want the clothing to stand out too much. I made them darker and with less contrast. To add more









depth, I've chosen and painted textures like leather or linen on them. Last but not least, there were the metal parts. Painting those with non-metallic colours is always tricky. An in-depth analysis of pictures of real metal elements gave me an idea how to make it right. I hope it looks good. The picture is complemented by a rocky base scorched by unrelenting sun with vestigial flora.

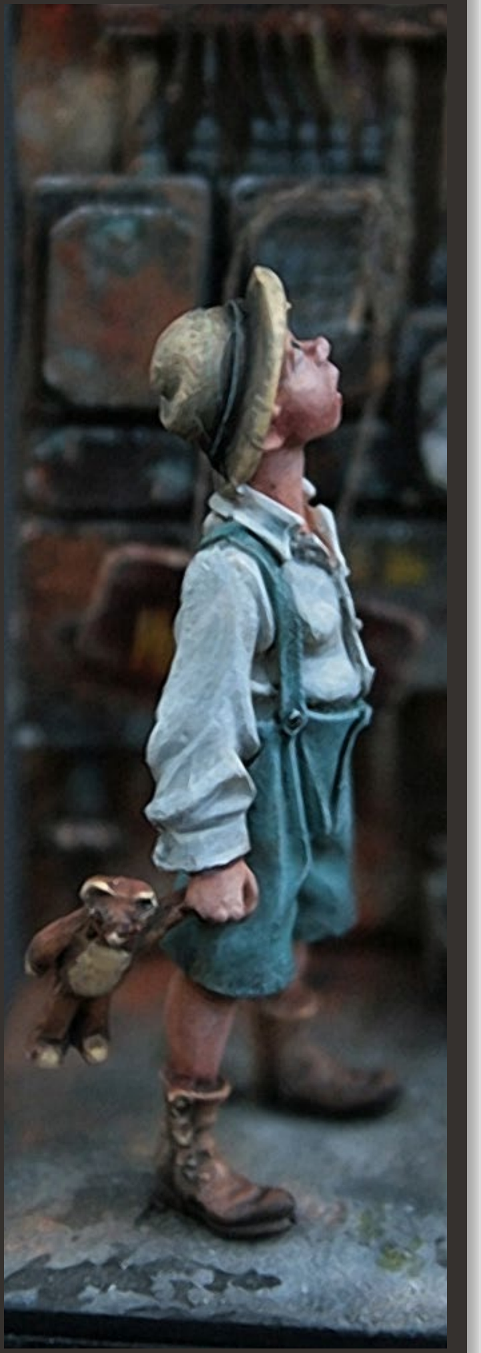
All of this made the project very challenging, but also extremely exciting to make! I hope you enjoy it.

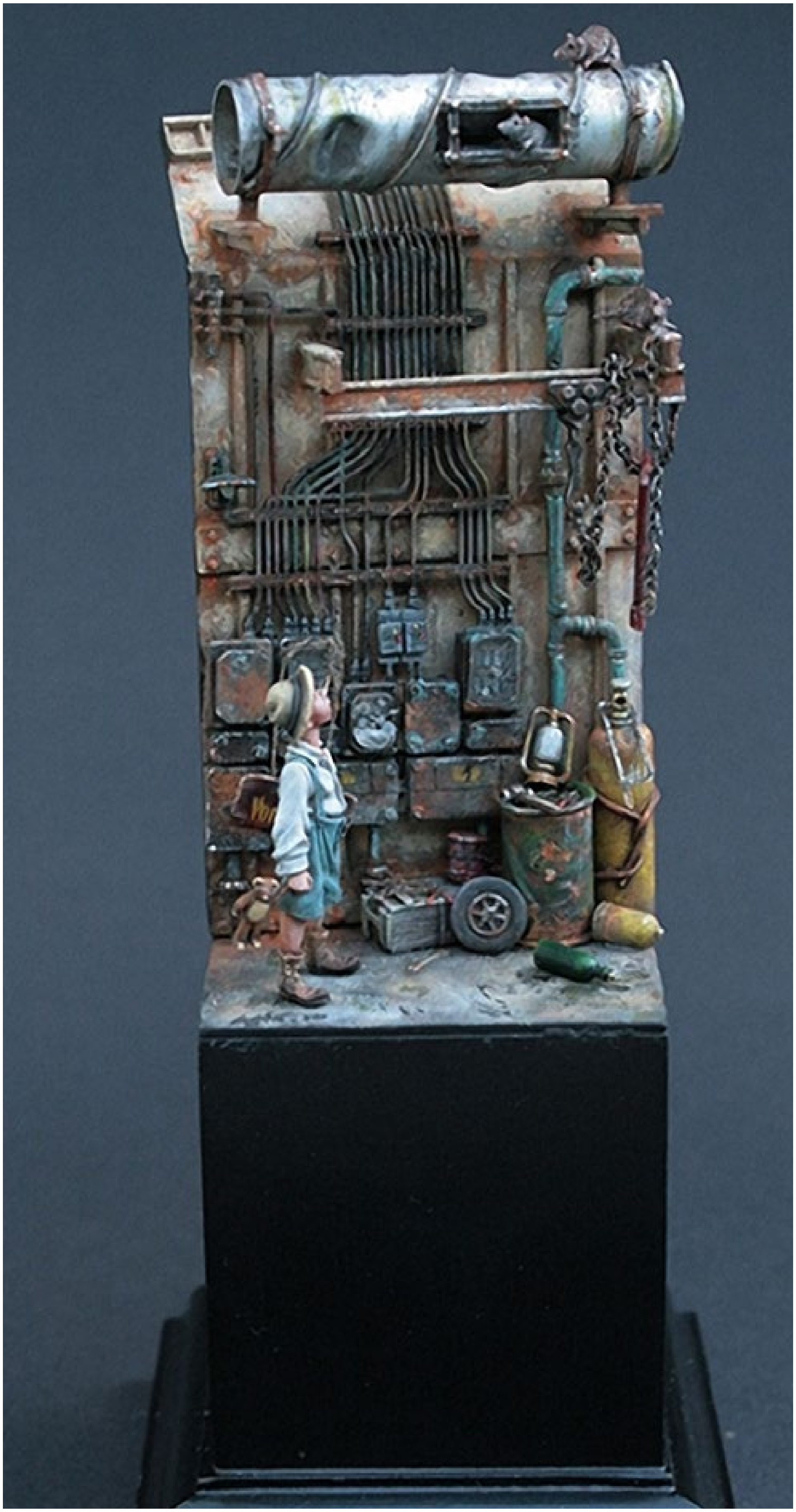
PUTTY & PAINT

No Place for Kids

by Michael Volquarts

PLUS





PUTTY & PAINT

Alarielle

by KAHA Katarzyna Gorska

KAHA

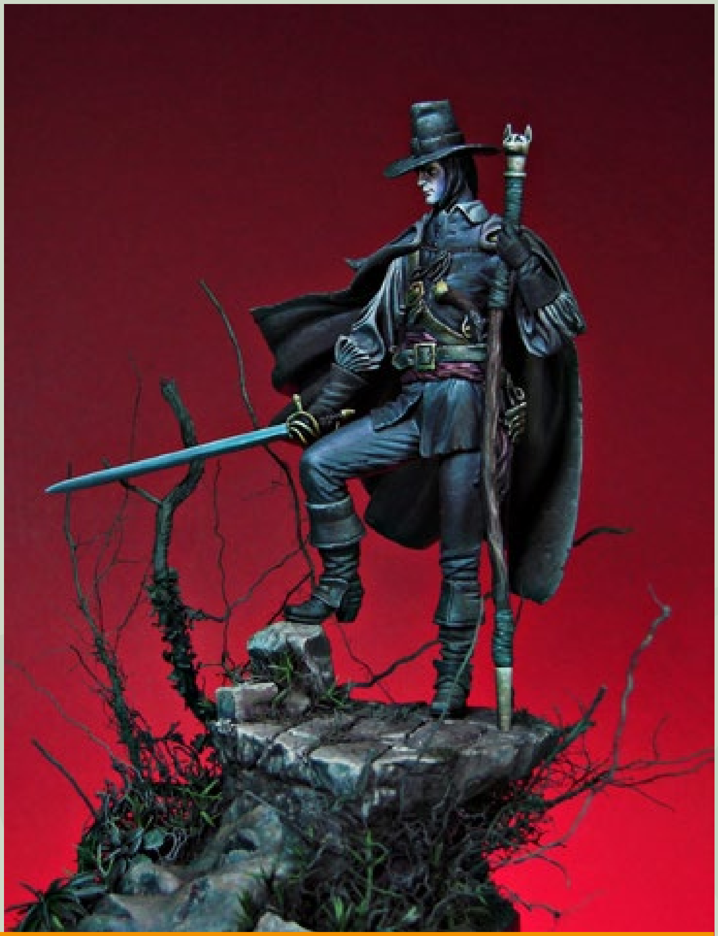
By Luke Wilson

Details

Price:	£38/€45/$50
Scale:	1/24th
Material:	Resin

Available from

FeR Miniatures



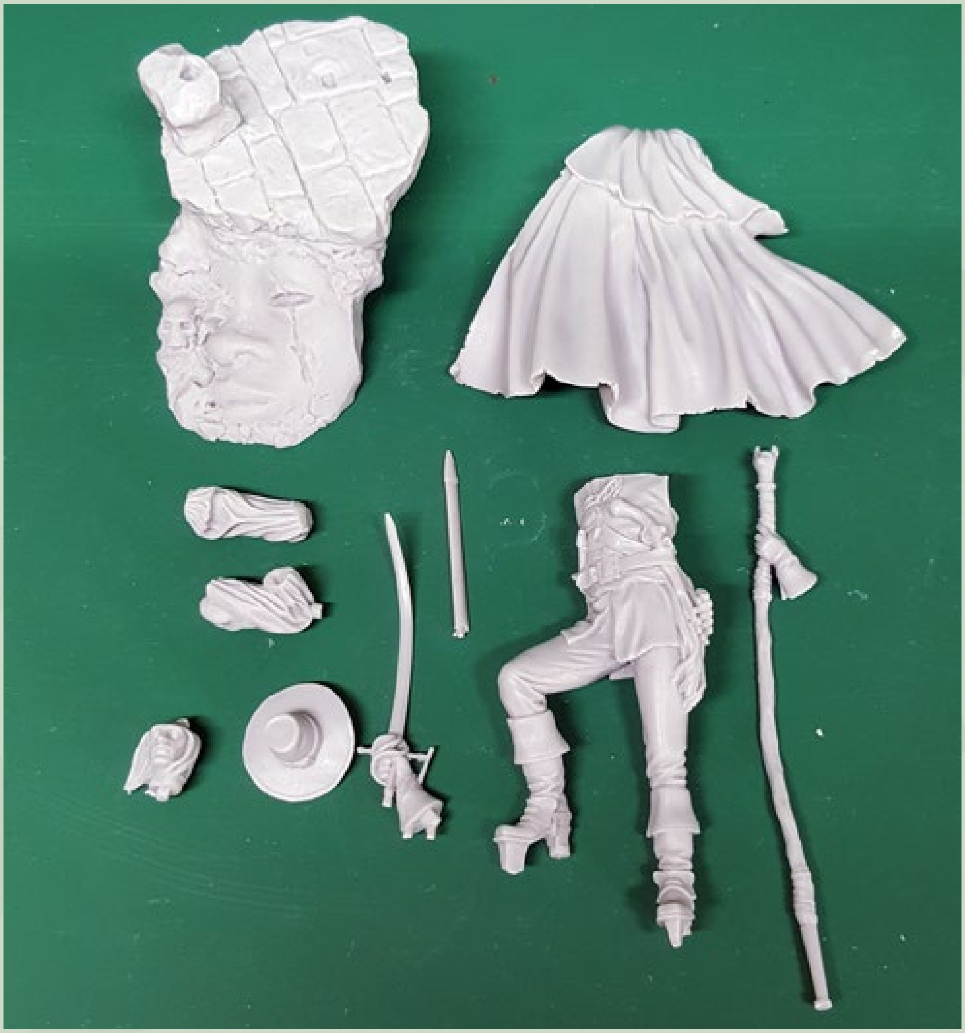
FeR Miniatures' Solomon Kane

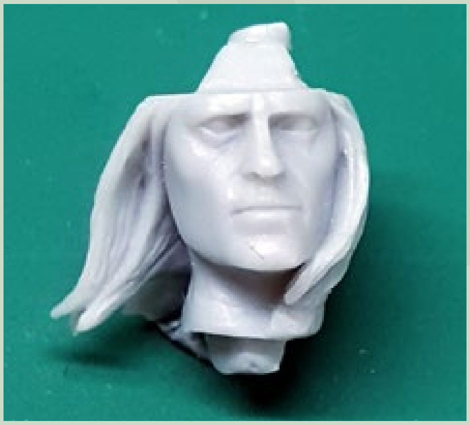
Solomon Kane is a fictional character created by the pulp-era writer Robert E. Howard. A late 16th–early 17th century Puritan, he would wonder the world over, making it his mission to rid the world of evil in all its forms.

Howard described him as a tall, sombre and gloomy man of pale skin, gaunt face and cold eyes, all of it shadowed by a slouch hat. He is dressed entirely in black and his weaponry usually consists of a rapier, a dirk, and a brace of flintlock pistols. During one of his later adventures his friend N'Longa, an African shaman, gave him a juju staff that served as a protection against evil but could easily be wielded as a weapon.

So how well does FeR Miniatures' latest release stand up to the fabled anti-hero?

This is their first release from a new series called Icons of Literature. This release is a little bit special to me, as not only did I think he was such a cool figure when I first saw him online, but Fernando gave me this one personally as a gift when we met at FPM's first Seminart.





He comes in FeR's standard plastic box packed tightly with a piece of foam to stop movement; when I say packed, I mean it. There is so much in this figure it is literally bursting out of the box!

Once you get into the box, it was a really nice surprise to not only see the figure parts, but see the ornamental base from the box art included in the set.

The figure itself comes in 9 parts, not including the base. At first glance, the only two parts that will need any real work done to them are the cloak and his sword. The cloak has a couple of small tabs that will need removing, but that's it. The sword (well the one I got) was bent and there was a little flash to be removed. A quick blast with my trusty hair dryer and it will all be sorted, as I will do for the final dry fit.

The fit is very good and there doesn't seem to be any warping in the parts from the casting process. Even with my now obligatory dry fit you can see it is all good, with very little filling required. On closer inspection of the face you see he looks quite young. I always imagined Solomon to have a goatee and be weathered, I don't know why, but the face is very well detailed none the less and fits with this realised version. Paul Deheleanu has done a great job and I hope FeR collaborates more with him on this particular range.

Once you mount him on his supplied base he becomes quite the impressive figure, standing very tall in stature.

I was lucky enough to hold the actual box art when FeR brought it to FPM's Seminart in Cardiff, and once assembled and painted was a very impressive piece. Of course, it helped to have FeR paint work on it. ☺

It shows with a bit of time what an excellent piece this can be. That's not to say the modest paintjob I will give it will stop it looking any less the excellent piece.

I can't wait to see what FeR brings next to this range, but it is going to have to be a very strong figure, as Solomon Kane has really set a bar for concept and product quality, but coming from the impressive catalogue already under their belt, can we expect anything less?

TUTORIAL

ABDEL RASHID

Prince of the Desert

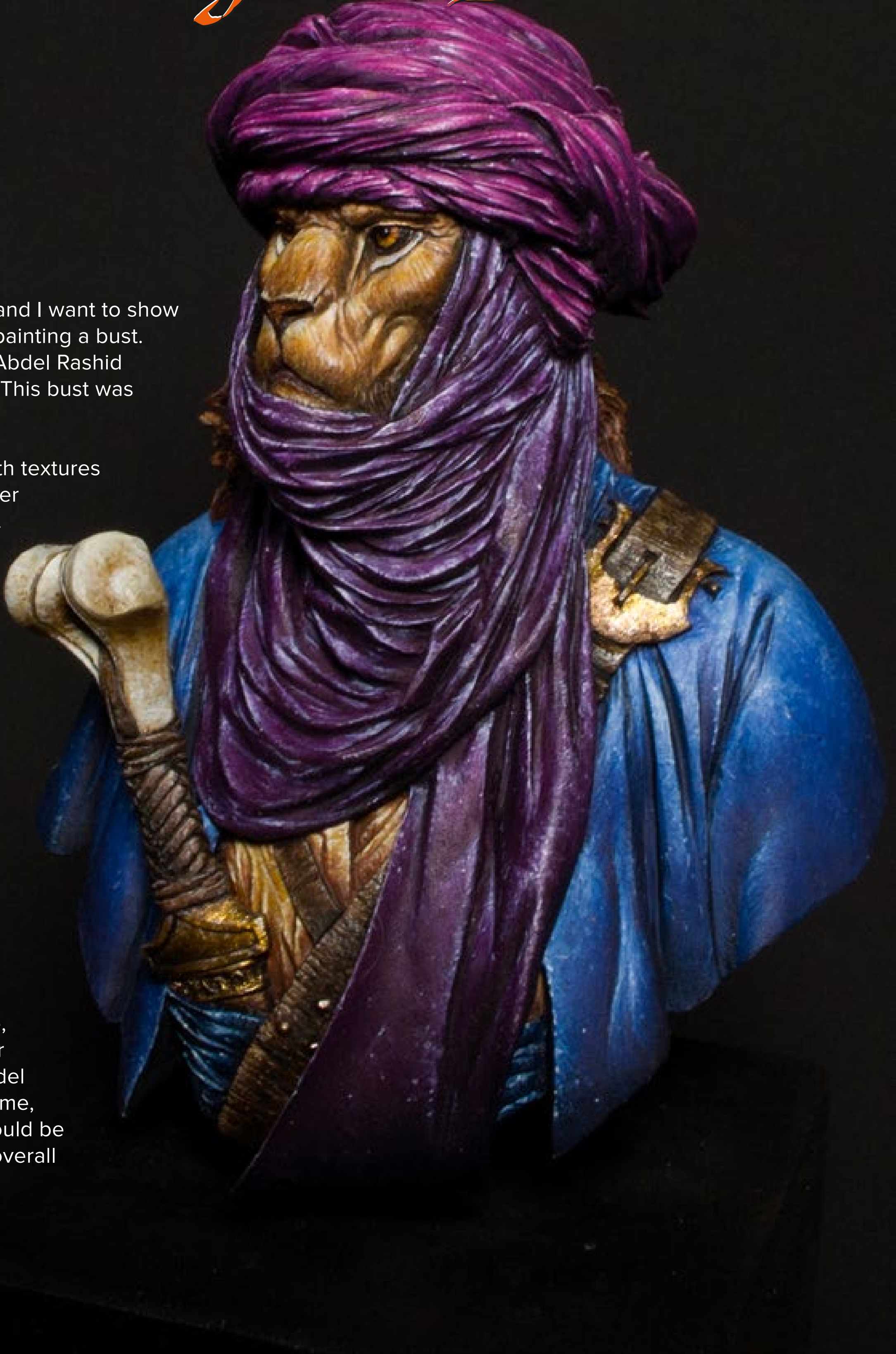
by Roman Gruba

Hello! My name is Roman Gruba and I want to show you my step by step tutorial of painting a bust. For the article, I've chosen the Abdel Rashid bust from the now defunct Origen Art. This bust was sculpted by Pedro Fernández Ramos.

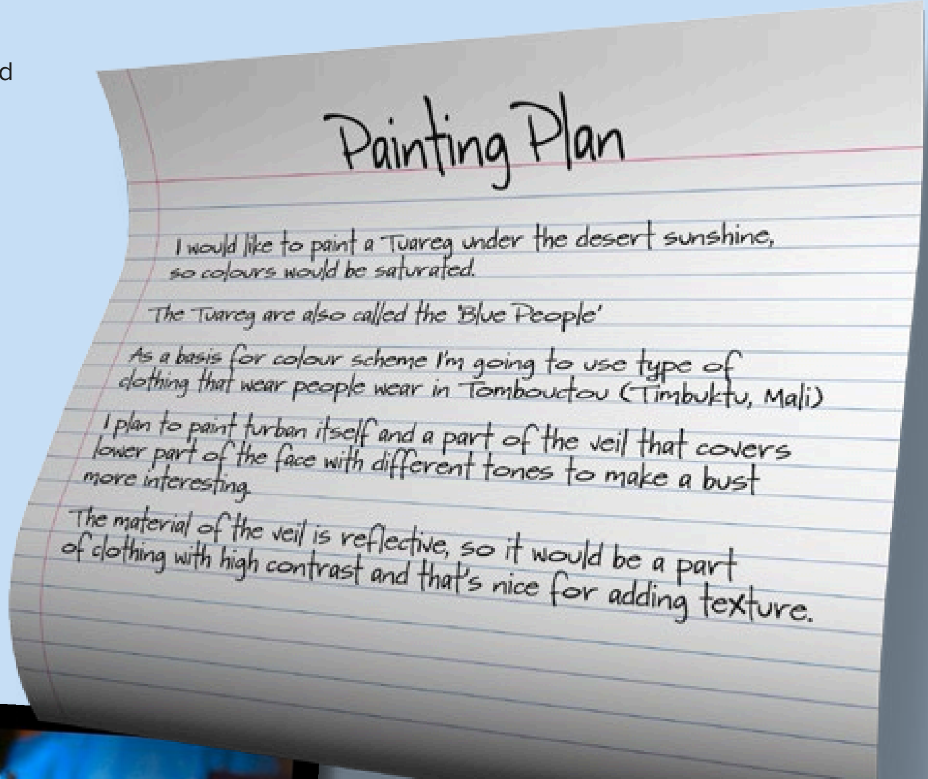
In most of my pieces, I love to work with textures and this bust has lots to offer the painter using such methods as I will show you. The character here is a fantasy Tuareg lion and it is full of different materials like cloth, fur, hair, leather and metal, so it will be interesting to work with the different texture effects on the surfaces of the model.

I will skip the part of preparing and assembling the bust, because it's the same process we all do to all our miniatures and there was nothing special I must tell you about this. So, I'm going to start from priming assembled miniature.

I need to say that for painting any project, planning is an important part of the work process. You don't have to follow the plan absolutely; for example, you might want to change some colour tones or details, but planning your model will help you to save a lot of painting time, because you understand what you should be doing with your next few steps in the overall paint scheme.



Here is my plan for painting Abdel Rashid and some of the reference material I used.



Painting Plan

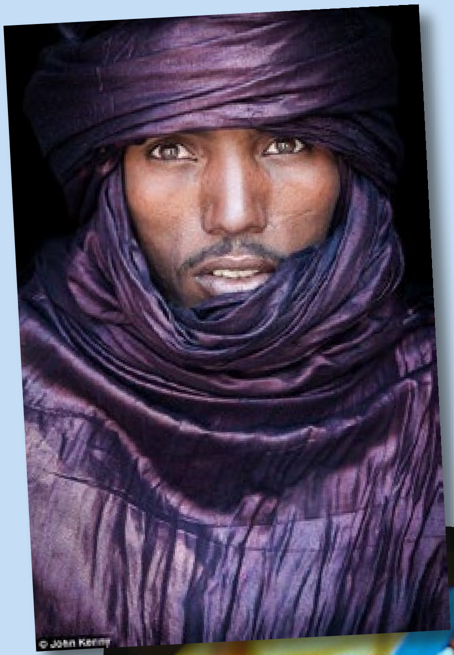
I would like to paint a Tuareg under the desert sunshine, so colours would be saturated.

The Tuareg are also called the 'Blue People'

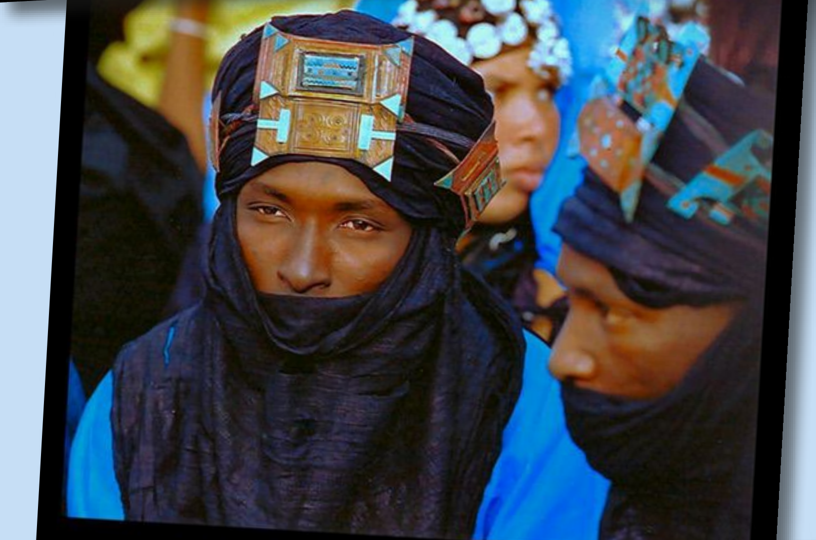
As a basis for colour scheme I'm going to use type of clothing that wear people wear in Tombouctou (Timbuktu, Mali)

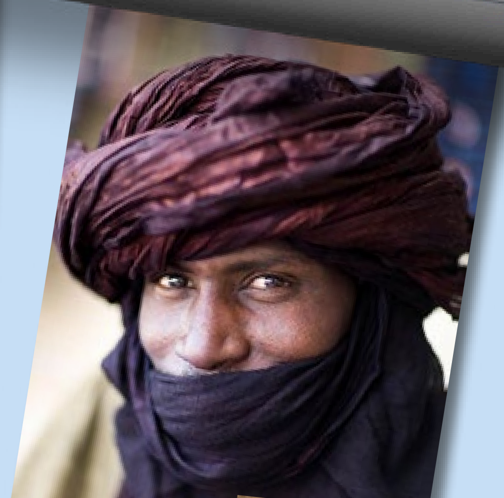
I plan to paint turban itself and a part of the veil that covers lower part of the face with different tones to make a bust more interesting.

The material of the veil is reflective, so it would be a part of clothing with high contrast and that's nice for adding texture.



© John Kenny

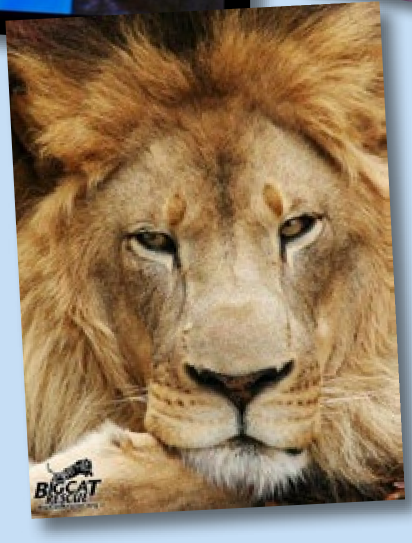




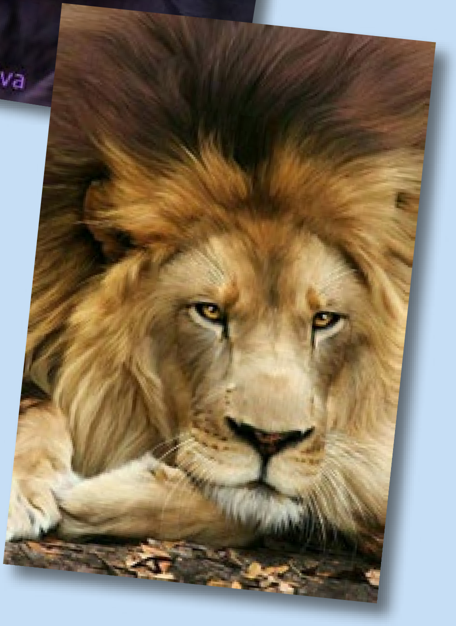
© Carlos Da Silva

Now we need some pictures of the lion to work with, because I want to paint fur texture on his face rather than make it just smooth. It's important to understand how all these little hairs would look and to know the right direction of their growth.

Sometimes it's nice to use some pictures of art for inspiration.

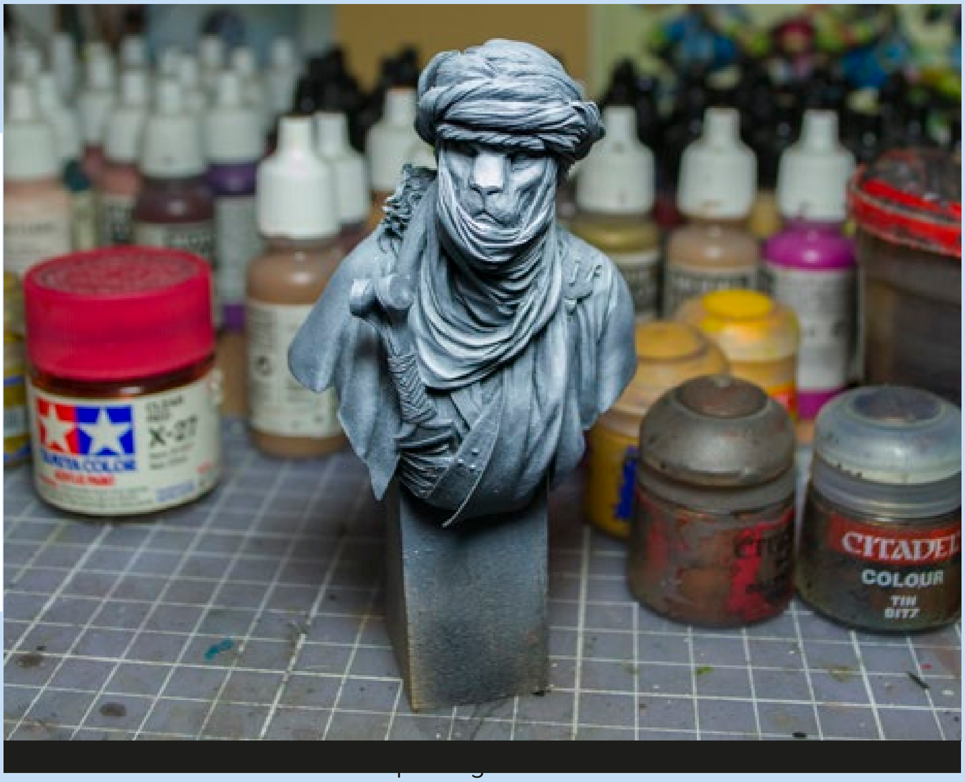


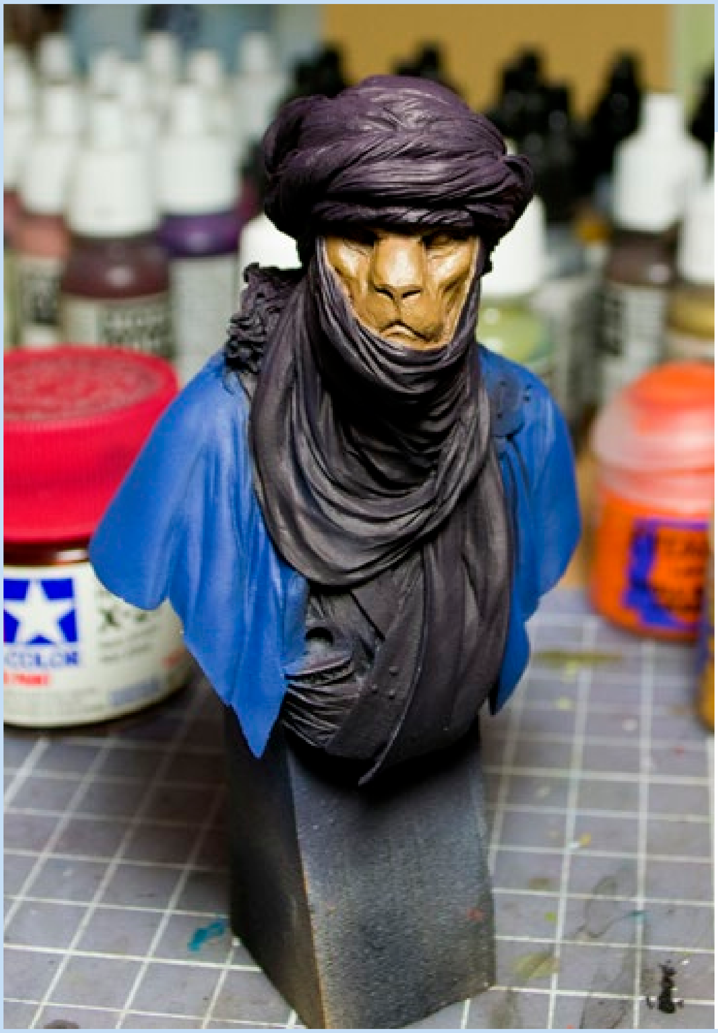
BIGCAT RESCUE



Priming

I always use at least two different layers of primer (black and white) to prepare the assembled miniature for painting. Using my airbrush, I've primed whole miniature with black paint and then used white primer to spray this bust from the top (if you're going to paint your miniature as it looks under zenithal light, this is the plan). I'm doing this because after priming you'll have a miniature with the light situation already in your paint scheme.





Basecoat

After I have a good understanding of what I'm going to do, I return to the bust and start painting. Now, I need to basecoat large surfaces of the bust I'm going to work with. These are the robe, veil, turban and face. For basecoating large surfaces like this I prefer to use an airbrush because it helps to save time, but if you don't have access to one it won't be a problem to use a normal brush if you want.

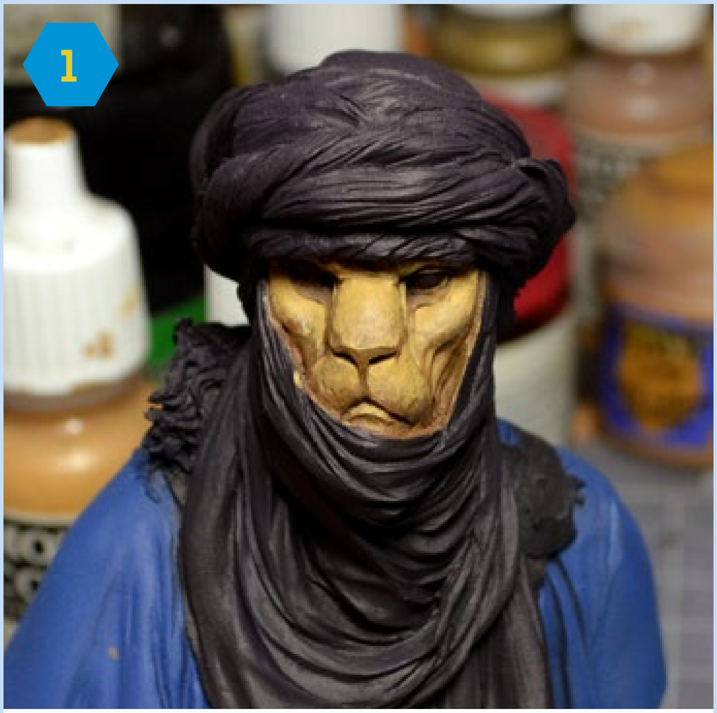
I'm using masking putty to protect the surface from covering it with different colours.

Base colours

- » Robe base colour – Citadel Macragge Blue + Citadel Sotek Green + VMC Sunny Skin Tone.
- » Veil – black + VMC Violet Red (almost pure black).
- » Turban – black + VMC Violet Red (more violet red in this mix).
- » Face – VMC Beige Brown + Medium Flesh Tone.
- » Metal parts, hair, waistband & shirt – black.
- » Leather parts – black + VMC Flat Brown.

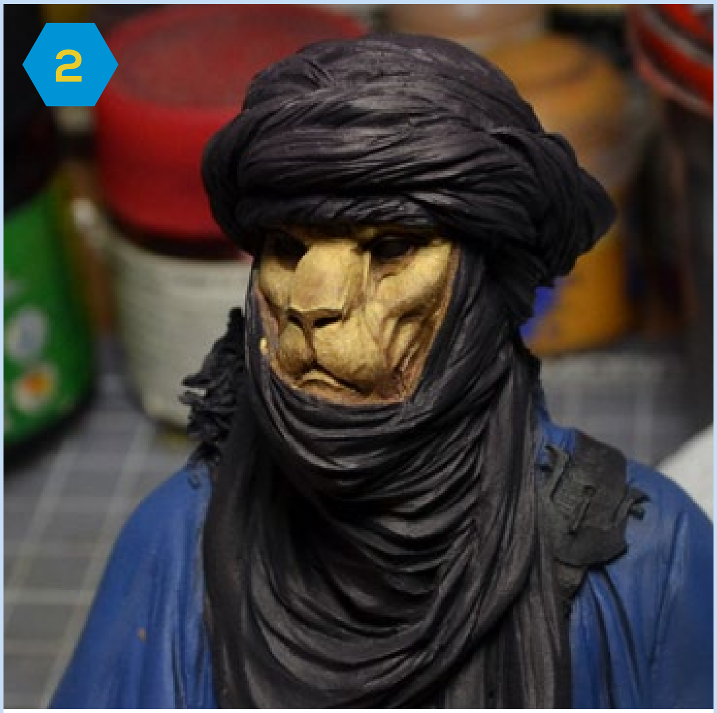
The Face

1



The eyes were painted with a mix of black + VMC Black Red. The face, using sketchy highlights using the base colour + Citadel Zamesi Desert + VMC Sunny Skin Tone.

2



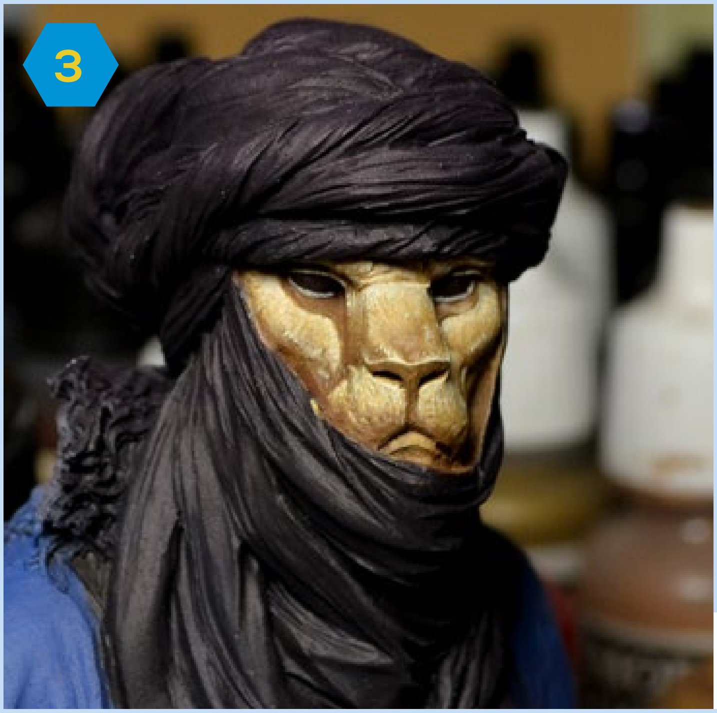
For this step I'll start texturing the lion's face; the highlights will be made by painting lines and dots. For direction of the fur, you can see the inspirational pictures I have used.

This needs to be done to make all surfaces textured. This will help me to make the face look like it's really covered with fur.

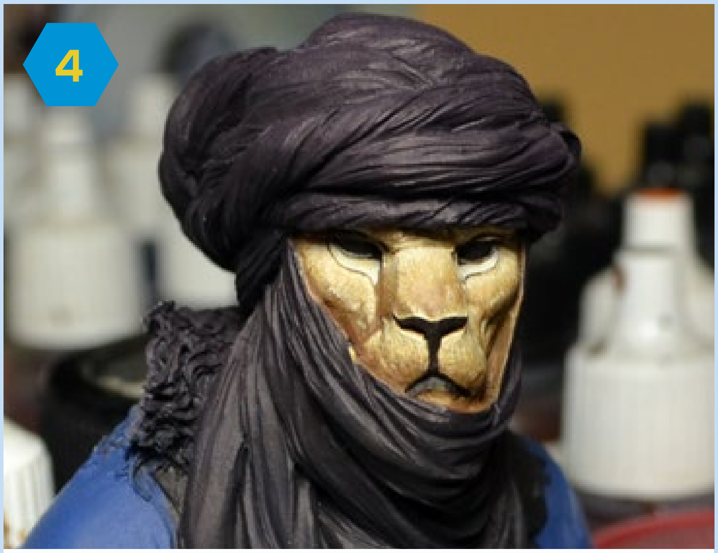
Highlights – base colour + Zamesi desert + Sunny Skin Tone + VMC Ivory

Shadows – glaze with Flat Brown.

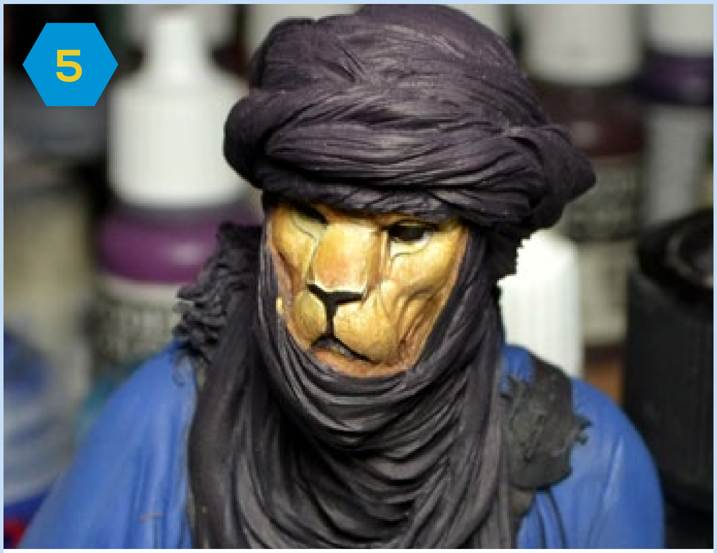
3



Adding more highlights – add more Ivory to the previous mix.



Here, the nose and lips are painted with black. The fur below the eye was painted with mix of Ivory and Zamesi Desert.

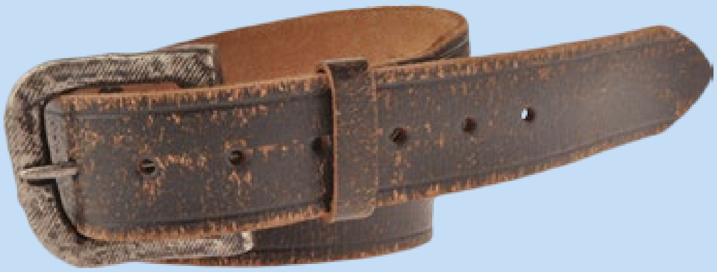


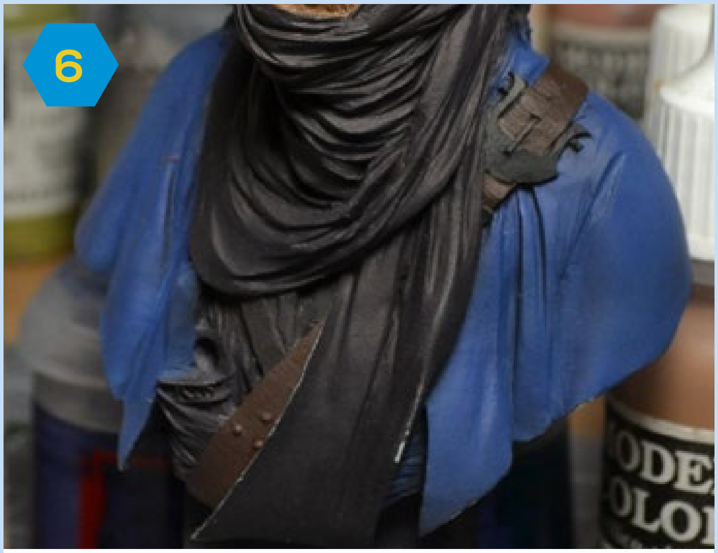
I glaze with Zamesi Desert and VMC Light Brown. Then I glazed the shadows with Flat Brown.

Painting the Leather Belt

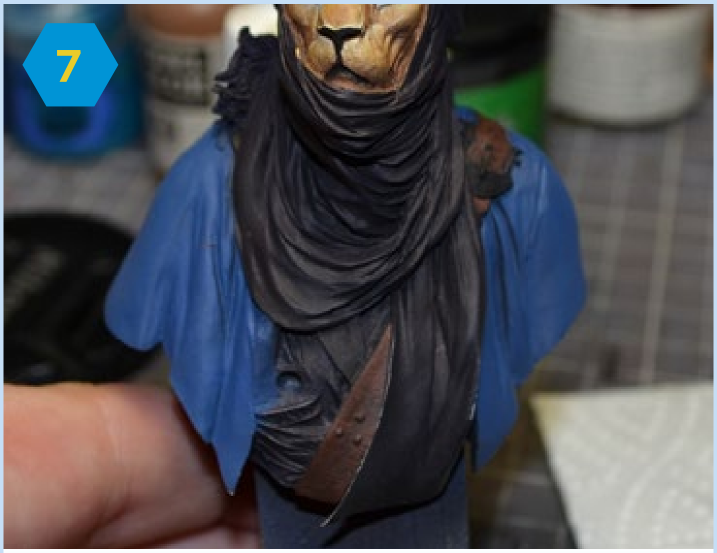
For now, I'm going to leave the face and switch to painting the leather belts.

I really want to advise you to have reference pictures for most of things you want to paint, especially if you want your painting to look more like the real things you are trying to duplicate. Pictures like these help you to see how the texture should look.



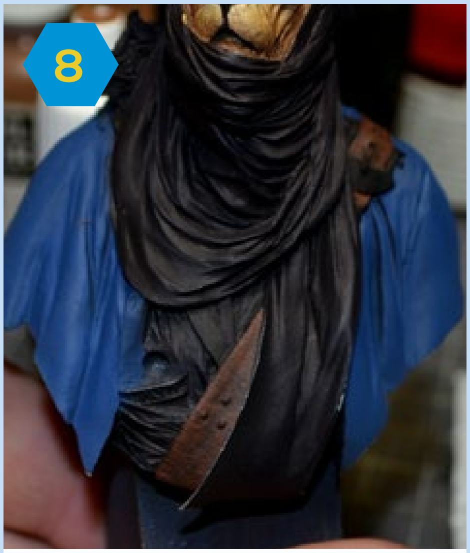


Firstly, I cover leather with mix of black and Flat Brown.



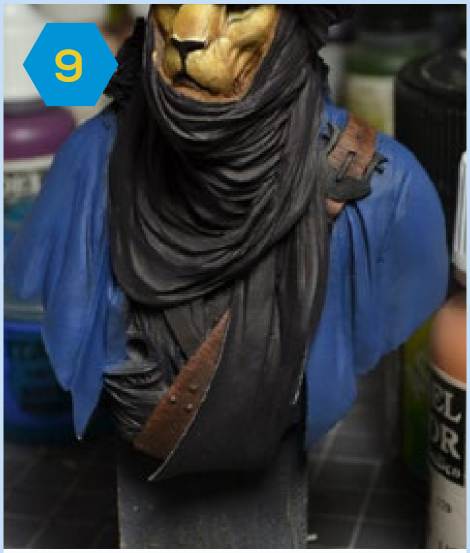
Then I started adding textures for the leather belt with Flat Brown.

8



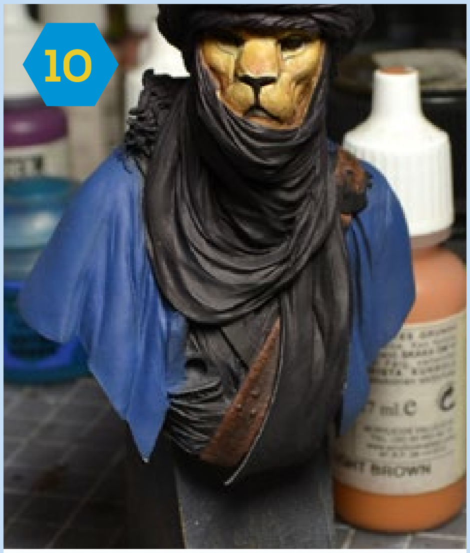
Lines painted along the edge with Flat Brown + VMC Red Leather.

9



Painting scratches mostly at the edges of the belt with Flat Brown + Red Leather + Light Brown.

10



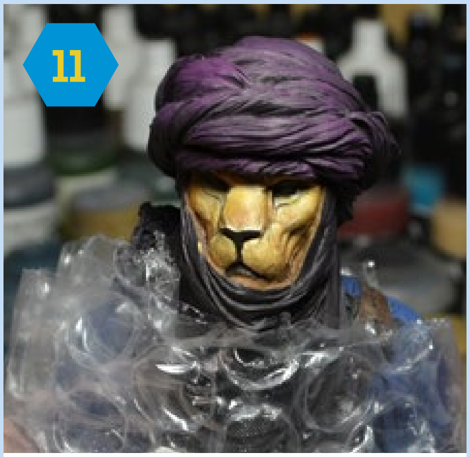
More lines added with Light Brown.

Painting the Turban & Veil

Now I want to leave the belt and switch to painting the turban. I may revisit the belt at a later stage.

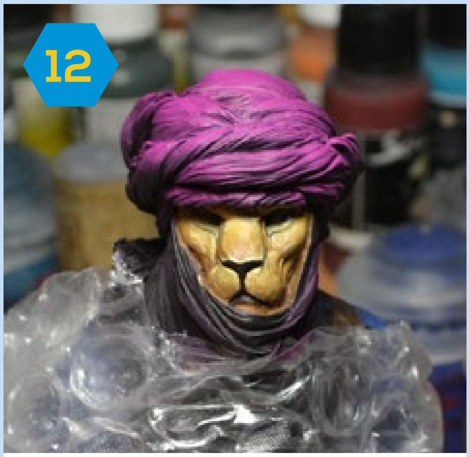
I'm planning to paint the turban with VMC Magenta and the veil with Violet Red. It helps to make a difference between them, because as I've said, I want the bust to look more interesting, but at the same time I think these two pieces should be painted with colours pretty close to each other on a colour wheel.

11



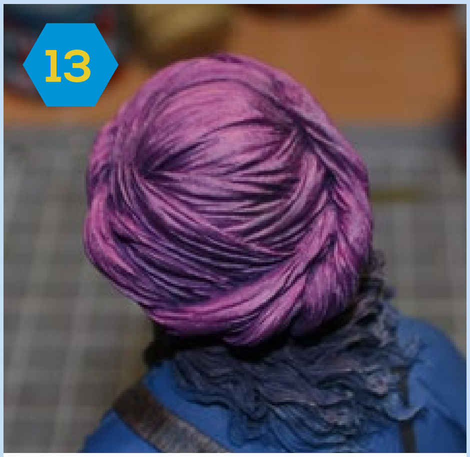
I protected the miniature from over spray with some bubble wrap and then sprayed the first highlights with Violet Red.

12

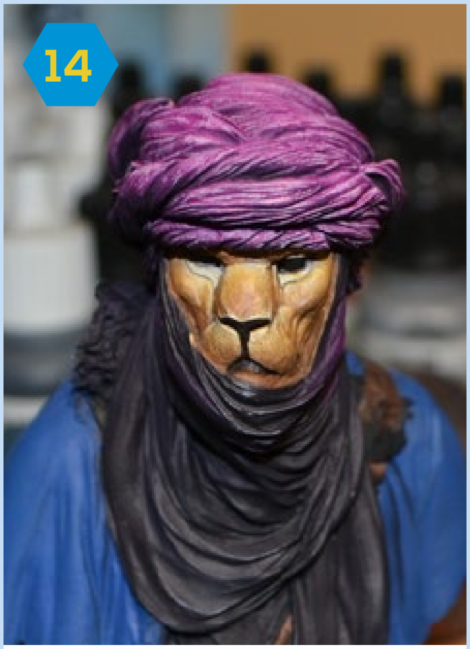


Next, I painted the highlights with Magenta. For these steps, it would be easier to use the airbrush for spraying colour from the top of the miniature (because of the zenithal light source).

13



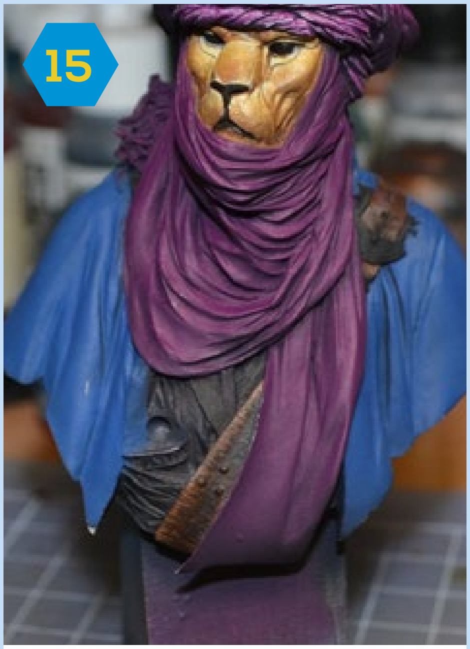
Here I am highlighting the turban with 2 layers (the second layer contains more Ivory then first one), using Magenta + Ivory.



14

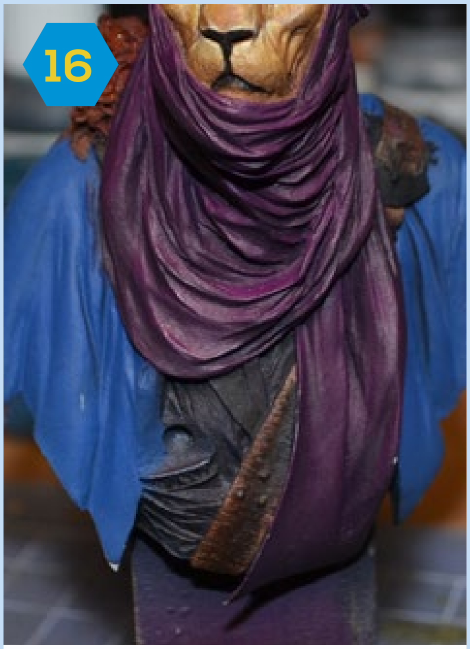
Next highlight is with pure Ivory (dots and thin lines).

Now I'm going to paint the veil.



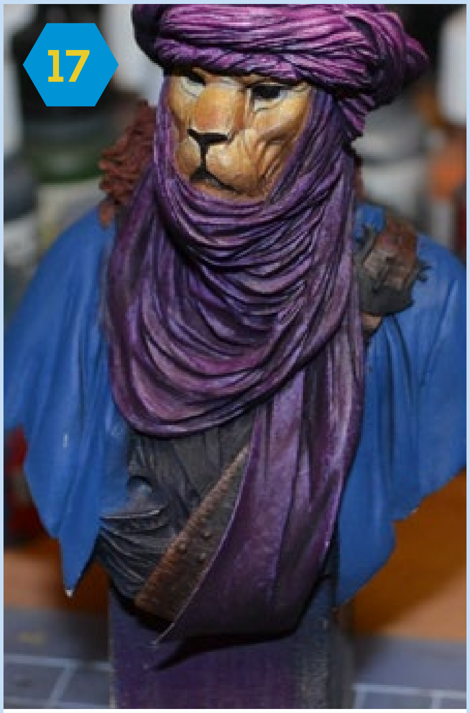
15

Firstly, I cover the veil with Violet Red. As I said earlier, I prefer to work with the airbrush for covering big parts with paint. Violet Red was sprayed from the top, so the shadows remain a dark colour of black + Violet Red.



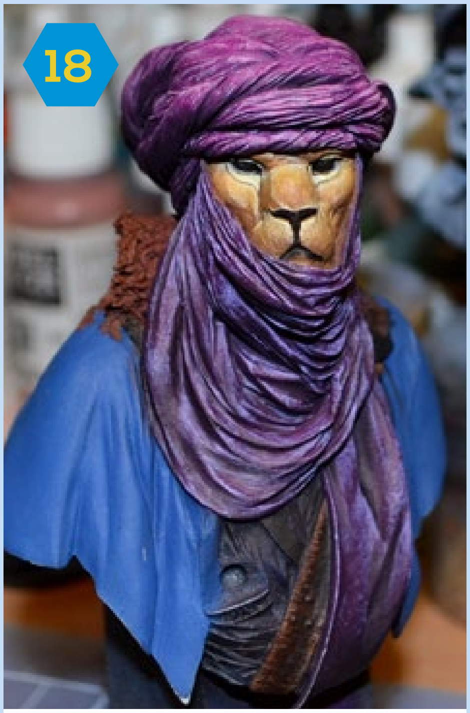
16

Next, I wash whole veil with a mix of Violet Red + black. The wash needs some time to dry; because I don't want to spend my time waiting and not painting, I've basecoated the hair with Flat Brown.



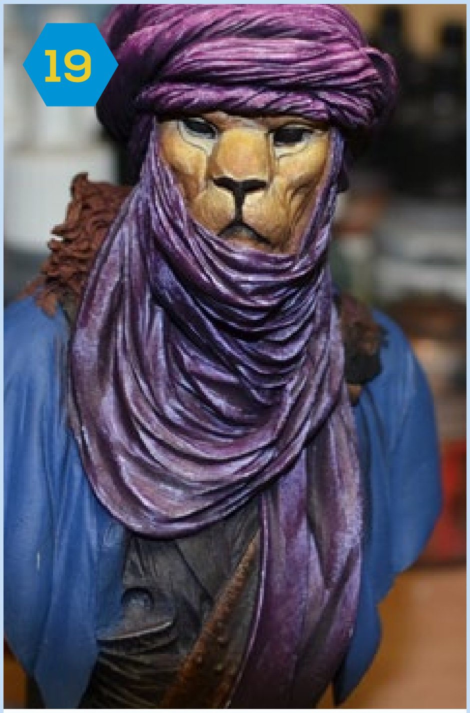
17

Highlights using Violet Red + black + Ivory.



18

Further highlights with Violet Red + black + Ivory (adding more Ivory to the mix).

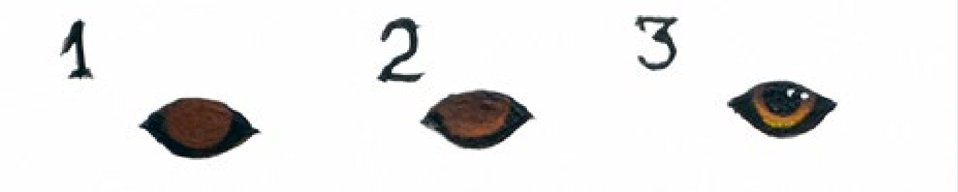


19

The last highlight is done with pure Ivory.

Painting the Eyes

We have to bear in mind he doesn't have human eyes, so some good reference photos will help you.



Step 1 – Paint the iris with Flat Brown.

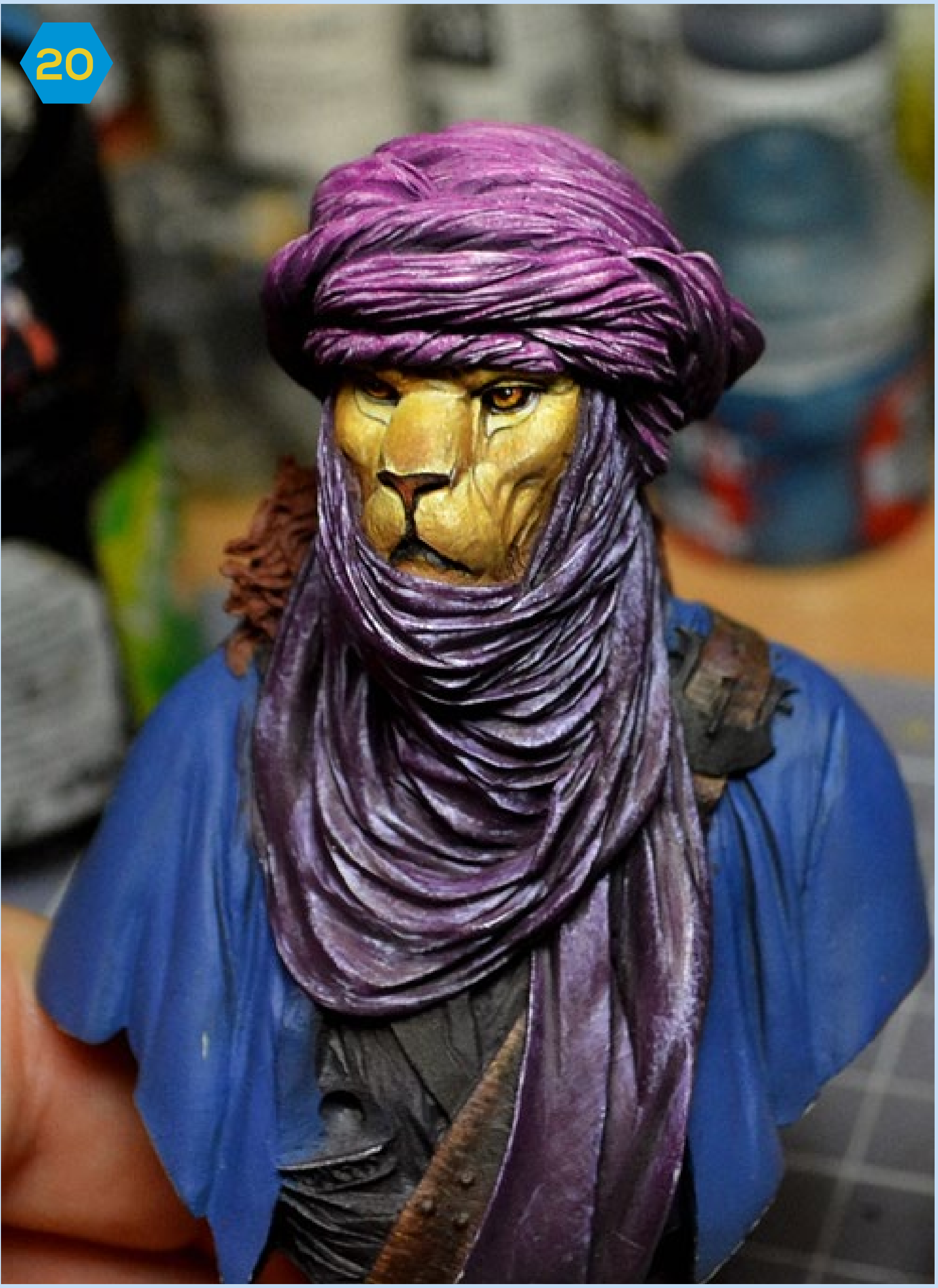
Step 2 – Highlights to the lower parts with Red Leather and shade with black + Flat Brown (upper part).

Step 3 – Paint a pupil, then highlight the lower part of the iris with Light Brown.

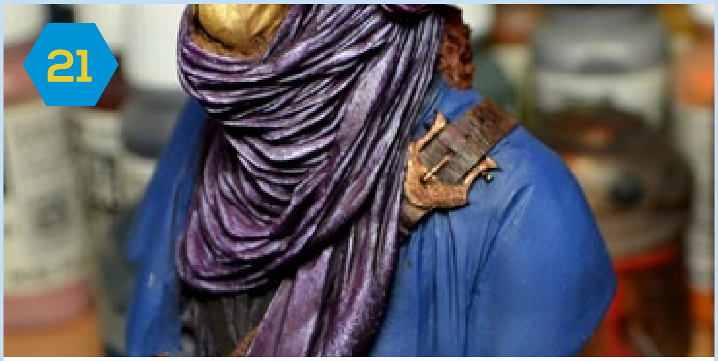
I painted some glazes to make it more interesting using Citadel Golden Brown and Citadel Troll Slayer Orange. I then painted some reflections with Ivory.

Here's the picture that shows what the eyes of the lion look like after painting!

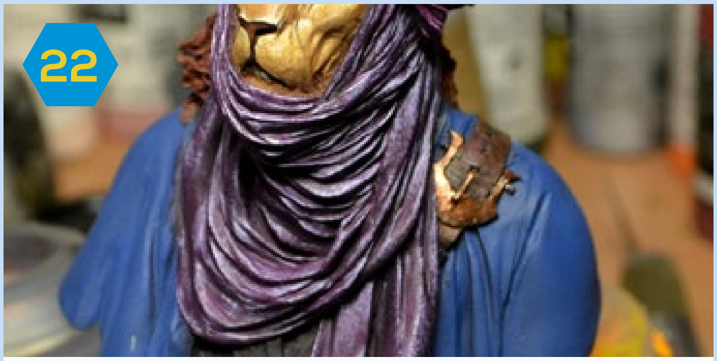
Also, I've painted the nose; take a look at reference picture to understand how it should look.



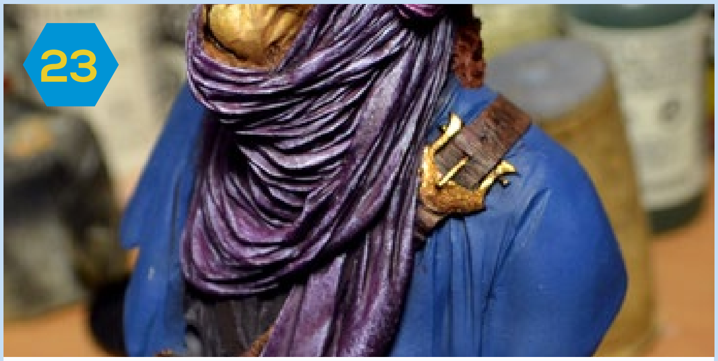
Painting the Metals


21

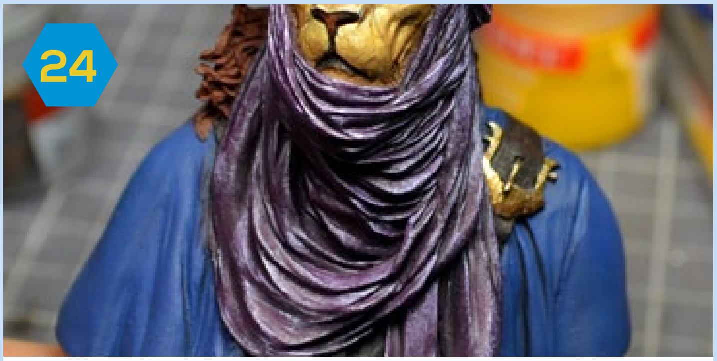
First, I use Citadel Tin Bitz.


22

Initial highlights are done using Citadel Balthasar Gold.

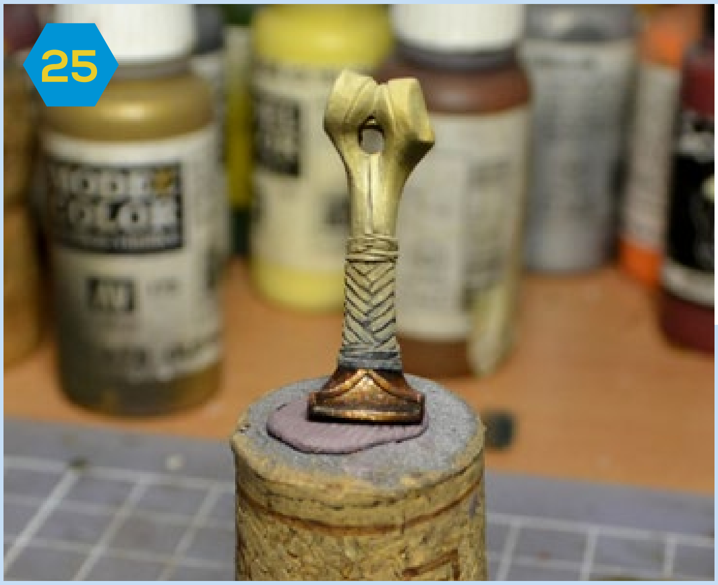

23

Second highlights done with VGC Glorious Gold.


24

Final highlights are done with VMC Old Gold and then I add some reflections with Scalecolor Speed Metal.

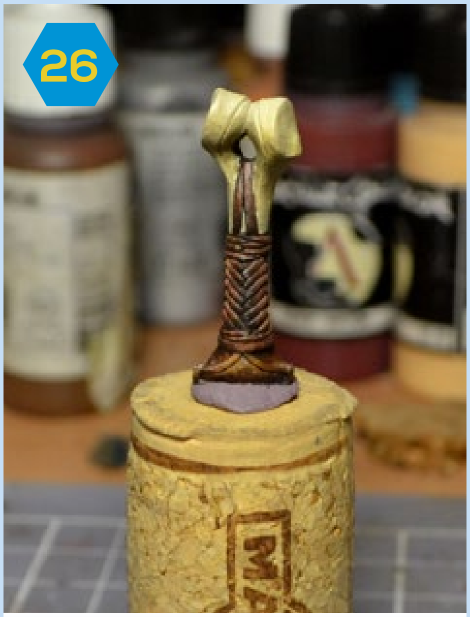
Painting the Sword Handle


25

Now, on to painting the handle of the sword. I'll paint a pre-shading layer with the airbrush. I then cover the bone surface with VMC English Uniform. Next is another layer with the airbrush from the top with VMC Tan Earth. Most of the highlights are sprayed with VMC Ivory.

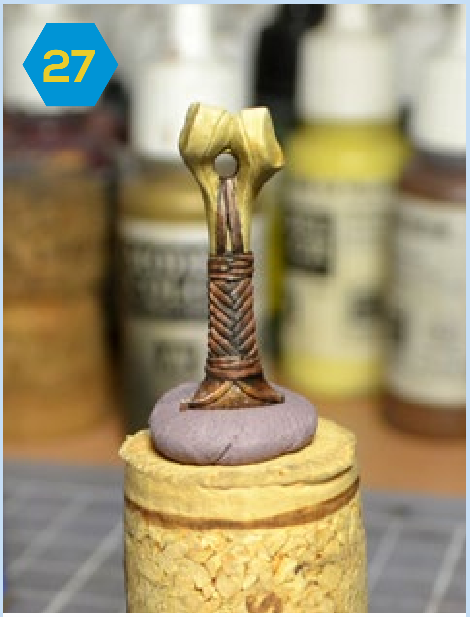
The metal part was painted as described above and the leather part of the handle was painted as described earlier (see painting the leather belt part).

26



The only one thing I've done in addition is that I washed all leather on the handle with diluted VMC Smoke.

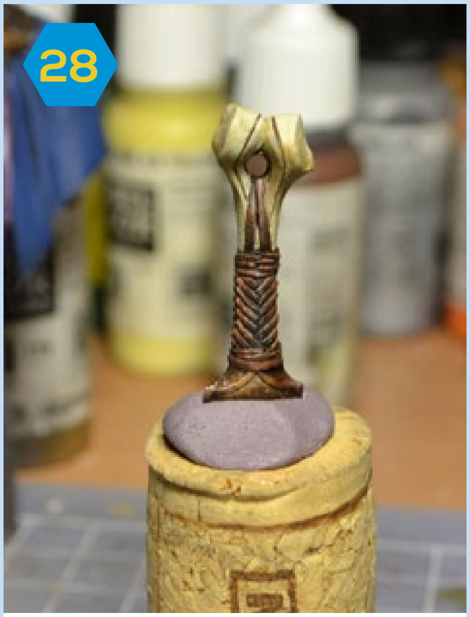
27



Now after the leather and metal parts are painted as described earlier, I get back to the bone part.

For this step, I've glazed the bone with Citadel Zamesi Desert to make it look a little bit yellowish as old bone.

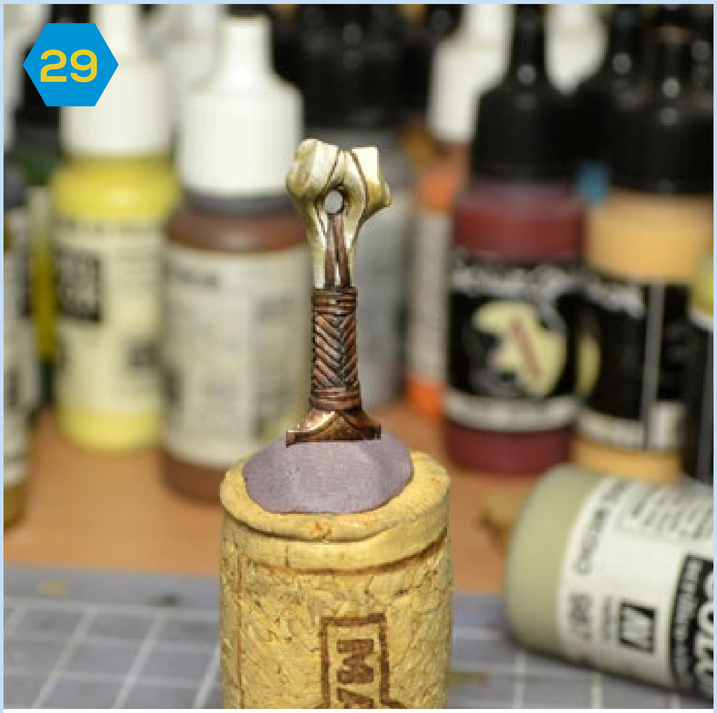
28



The recesses were painted with black + VMC Chocolate Brown.

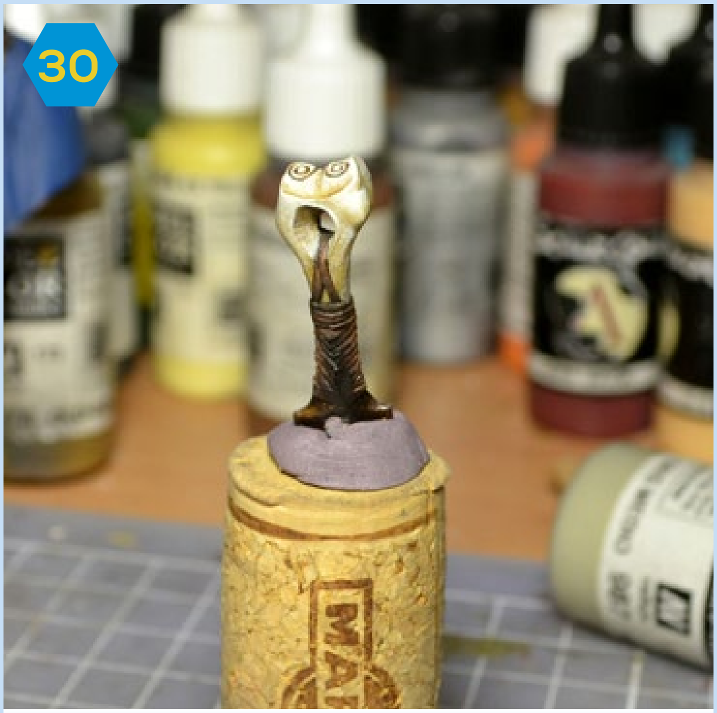
Highlights are done with Citadel Bleached Bone.

29



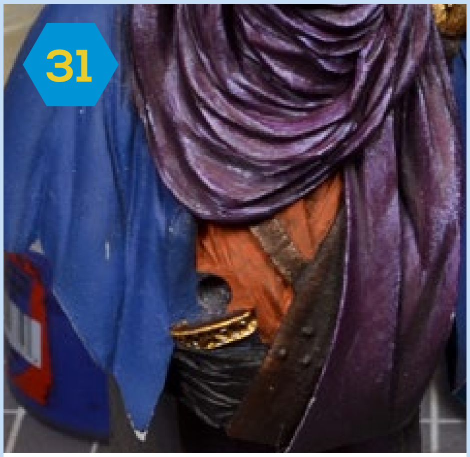
For the next highlight, I use a mixture of Bleached Bone + Ivory.

30



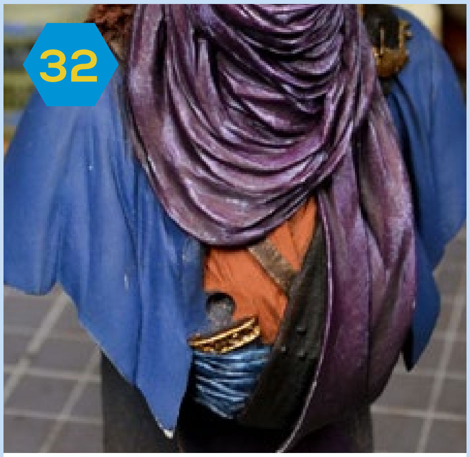
Finally, the last highlight is with pure Ivory.

Back to the main part of the bust



31

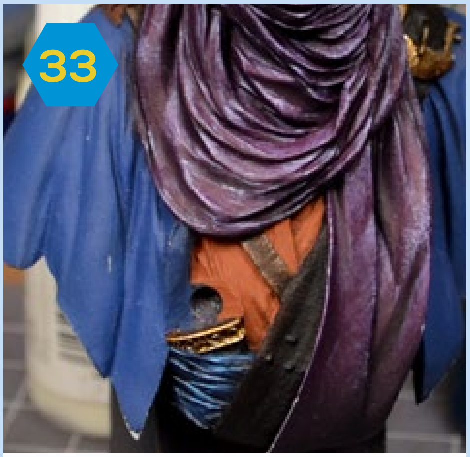
Now I return my attention to the main part of the bust. I painted the little belt using the same method I described above. The big belt was washed with black + Flat Brown (I wanted to save some textures I've made on the surface earlier, but I need to bring in some more detail).



32

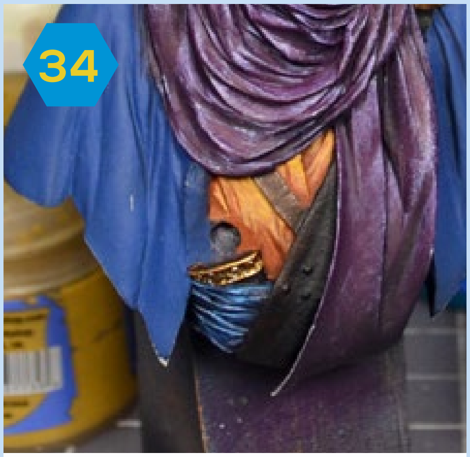
I then turned my attention to the waistband (starting from black).

Highlight black + Citadel Macragge Blue + Citadel Sotek Green, and a 2nd highlight with Macragge Blue + Sotek Green. 3rd highlight is Macragge Blue + Sotek Green + Ivory. Final highlights done with pure Ivory.



33

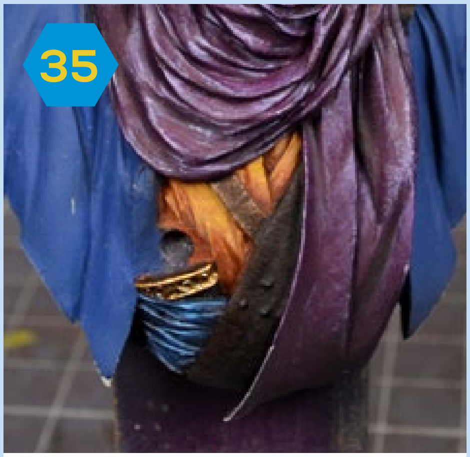
The last step is to glaze the waistband with some diluted VMA blue 'Blue Angels' to make the colour more intense.



34

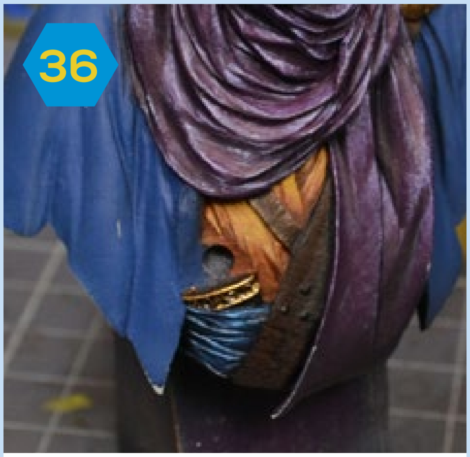
Once happy, I returned to the shirt. I basecoated it with VMC Red Leather + Troll Slayer Orange. The shadows are Flat Brown + Red Leather.

Highlights were done with Red Leather + Troll Slayer Orange + VMC Medium Fleshtone + Citadel Golden Yellow.



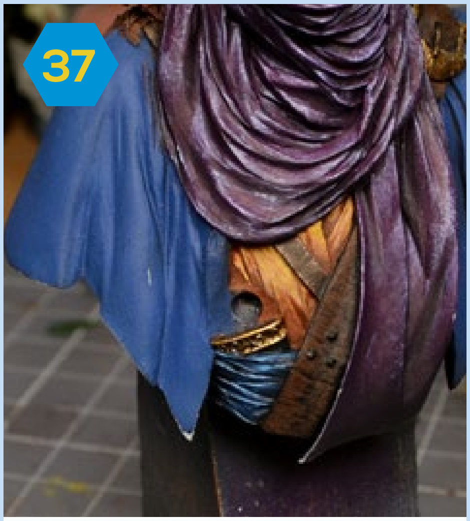
35

I then returned to painting the belt. Highlight the textures with black + Flat Brown.

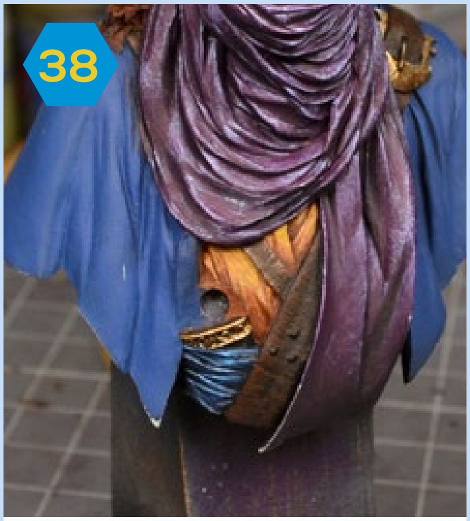


36

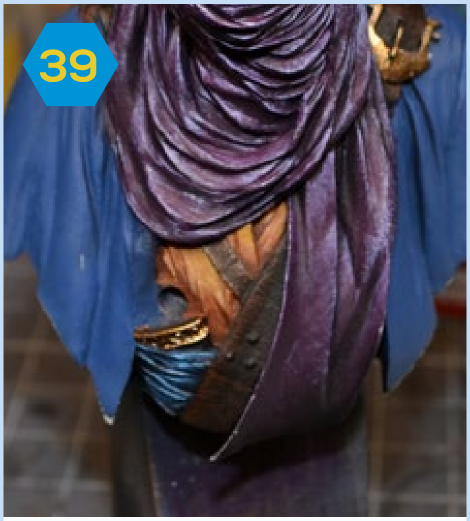
More work highlighting the textures with Flat Brown.


37

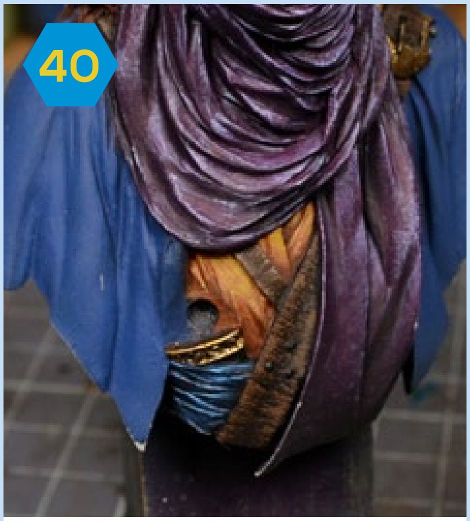
Highlight the textures with Flat Brown + Red Leather.


38

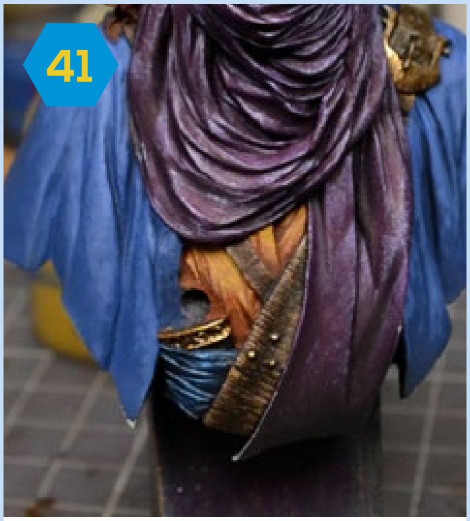
Glaze down the belt with black + VMC Smoke.


39

Shade down the belt with black + Flat Brown.


40

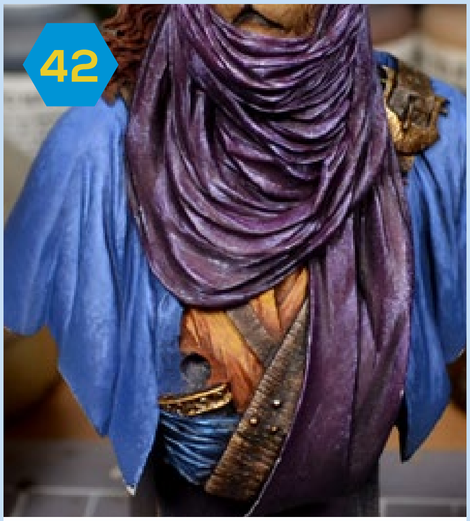
Texture highlights with Red Leather + Light Brown.


41

Texture highlights with Ivory.

After checking the belt, I thought that I needed to add more light texturing between the Ivory and Red Leather + Light Brown stages. So, I added VMC Medium Flesh tone and then glazed the belt with diluted Vallejo Game Color Wash Sepia Shade.

On the previously started robe, I proceeded with highlighting. The first highlights: Macragge Blue + Sotek Green + Sunny Skin Tone + Ivory.

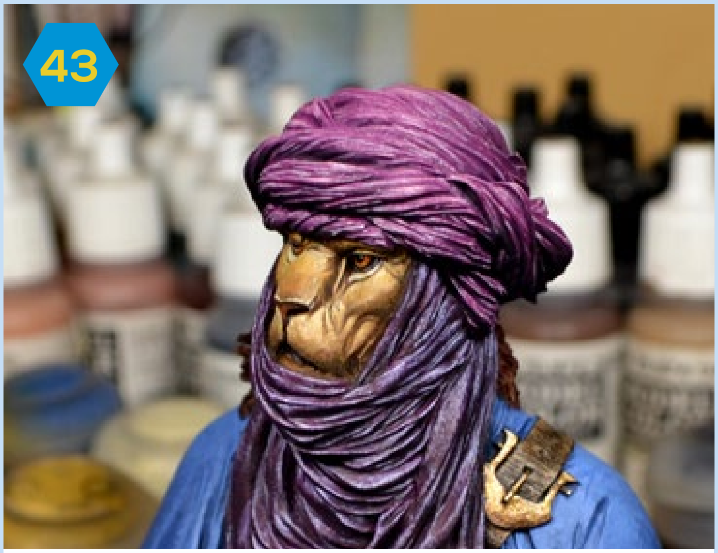

42

For the final highlights, I added more Ivory to the 'robe mix'.

I gave some washes to the lion’s hair with black + Flat Brown (it needed some time to dry and I didn’t want to lose any time, so worked the face some more).

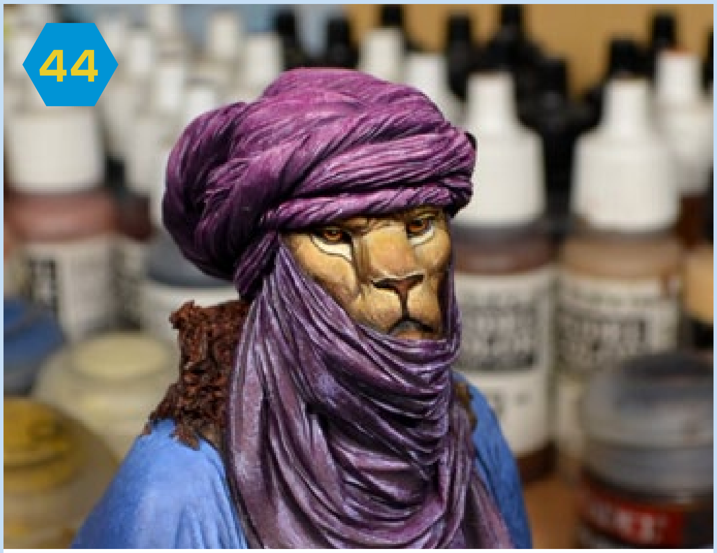
Painting the Face: Part 2

43



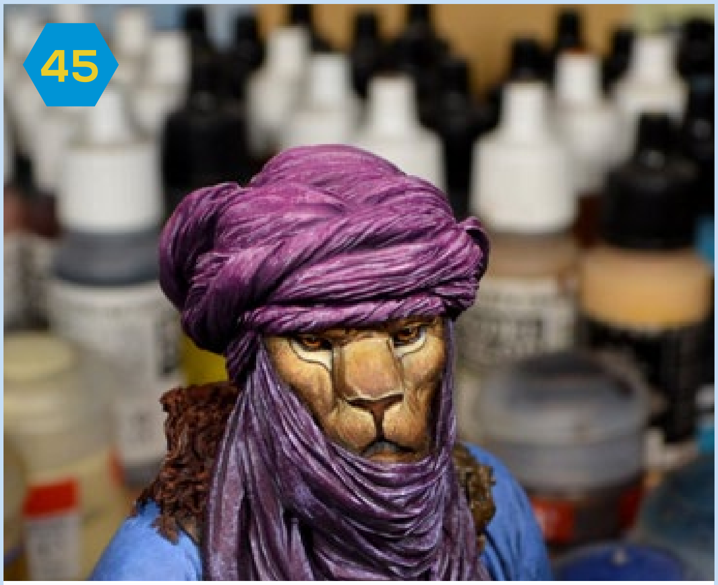
Getting back to the face. Now I needed to add some pretty dark textures (thin lines) in the shadows with a mix of VMC German Cam. Medium + black.

44



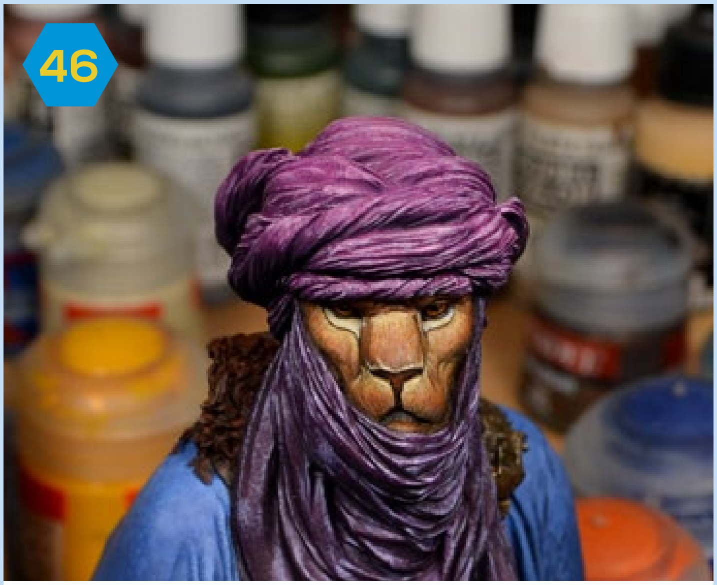
Our goal is to achieve a nice fur effect but, we need to make the transition smoother, so I continued painting the lines, but lighter. I added some of lines here and there randomly to add a bit more realism with a mix of German Cam. Medium (more than in previous mix) + black + Zamesi Desert.

45



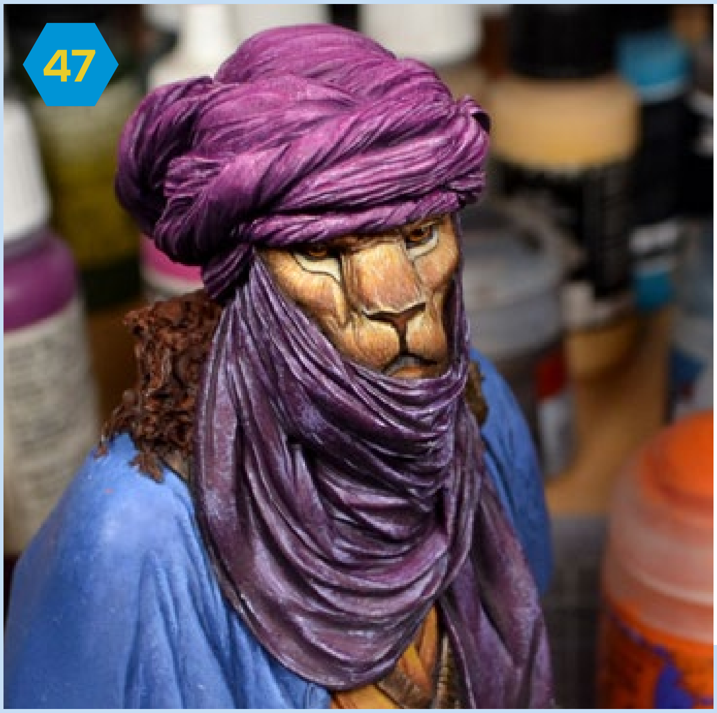
I added some final light lines to add a bit more texture with Zamesi Desert and Zamesi Desert + Ivory. The surface looked rough, but I wasn't worried; we can bring it all together with some glazes later.

46



As I said earlier, I've glazed the face with different layers. There are two reasons for doing this. The first is to bring all the textures together and the second is to bring more interesting colours to the face. I added Flat Brown, Zamesi Desert, Troll Slayer Orange and Golden Yellow. The most important thing is not to overdo it with glazing, or you run the risk of covering the texture lines you painted.

47



After looking at the face, I decided that I might still want to do a bit more later because I want to paint even more texture to show all those filaments of the fur.

Another thing is that I'm thinking that I overdid it a little bit with the glazes. The texture is OK, but the colour of the face is a little too orange. I don't want to paint the face like it looks in real life, because I want the colours to be more saturated, whilst not making it look 'strange'.

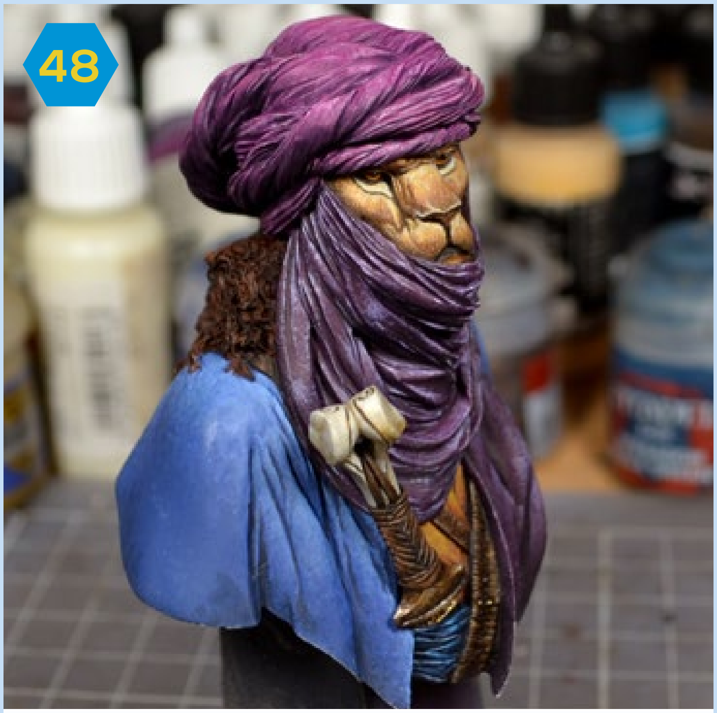
To correct this, I painted coloured lines again, using the same colours that I used for the highlights earlier.

You can carry on if you wish, but you just need to stop when you think that the result is good enough.

The textures are nice and visible now, and the colours are saturated. That's a result I'm happy with for the moment.

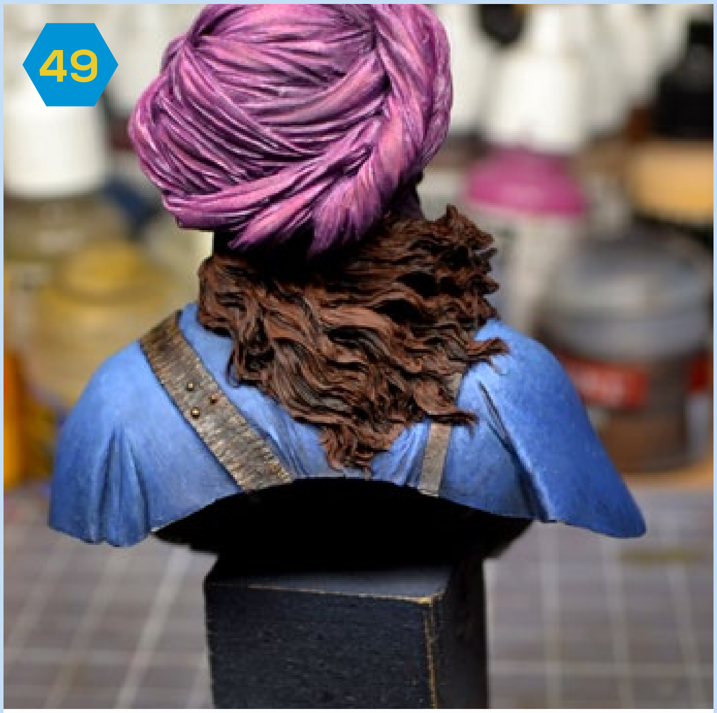
Painting the Robe: Part 2

48



Now I'm going to return to painting the robe — painting shades with a mix of Macragge Blue + Sotek Green + black.

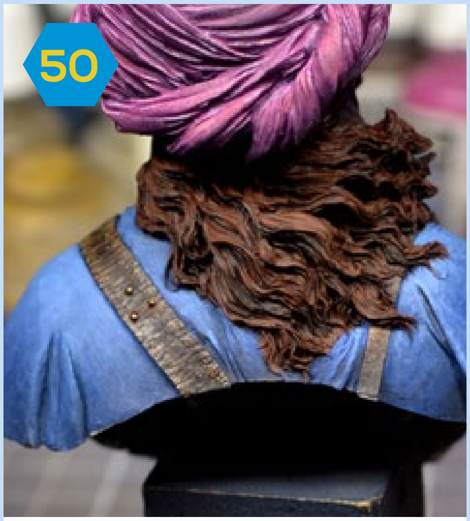
49



After this I glazed down a lot, using a mixture of Macragge Blue + Sotek Green. To make the transition smoother, I added some more shades with of a mix of Macragge Blue + Sotek Green + black (adding more black to the mix this time).

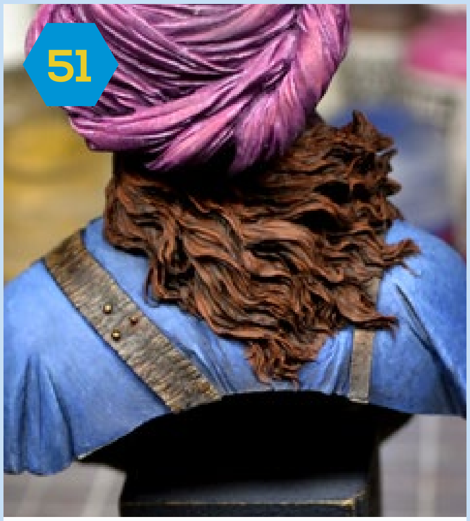
Painting the Hair

50



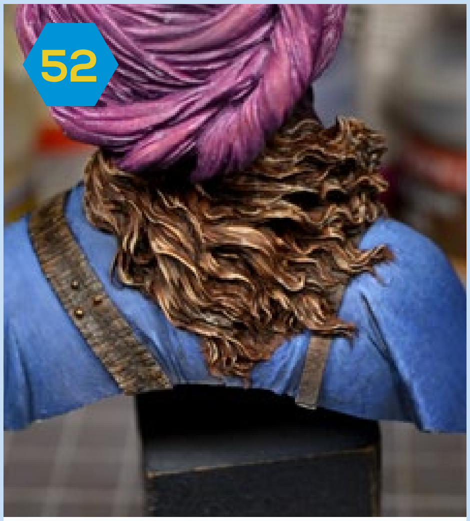
Firstly, I painted the back light parts with Flat Brown. Then I washed the hair again with Flat Brown + black.

51



Highlights were painted with Red Leather.

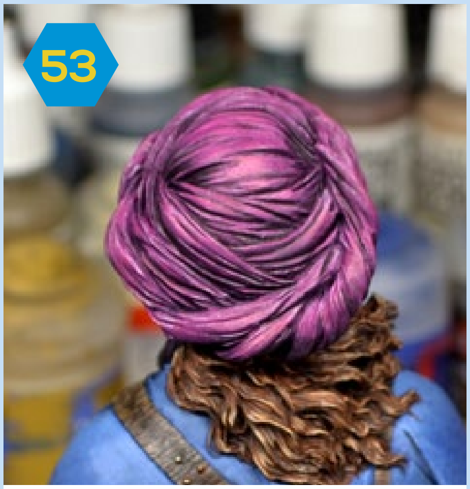
52



More hairs were picked out with Light Brown and highlights were done with Light Brown + Ivory.

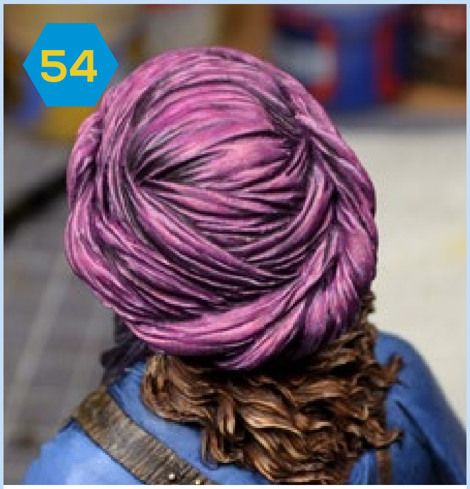
Painting the Turban & Veil: Part 2

53



I want to bring more contrast, especially as I need to paint some deep shadows and add more saturation. I glazed lights on to the turban with Magenta and added some shading with Violet Red and painted the deep shadows with Violet Red + black.

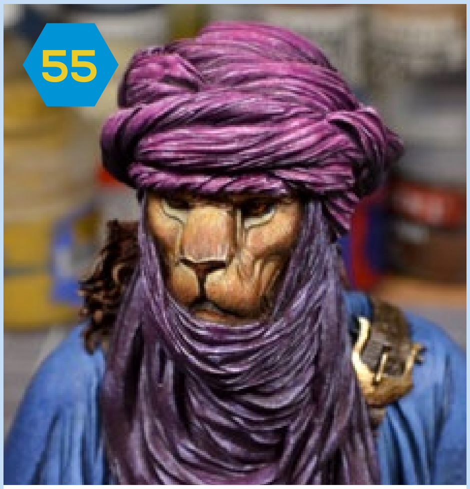
54



Next, I brought back in some of the highlights with a mix of Magenta + Sunny Skin Tone.

More highlights were added with Magenta + Sunny Skin Tone + Ivory.

55



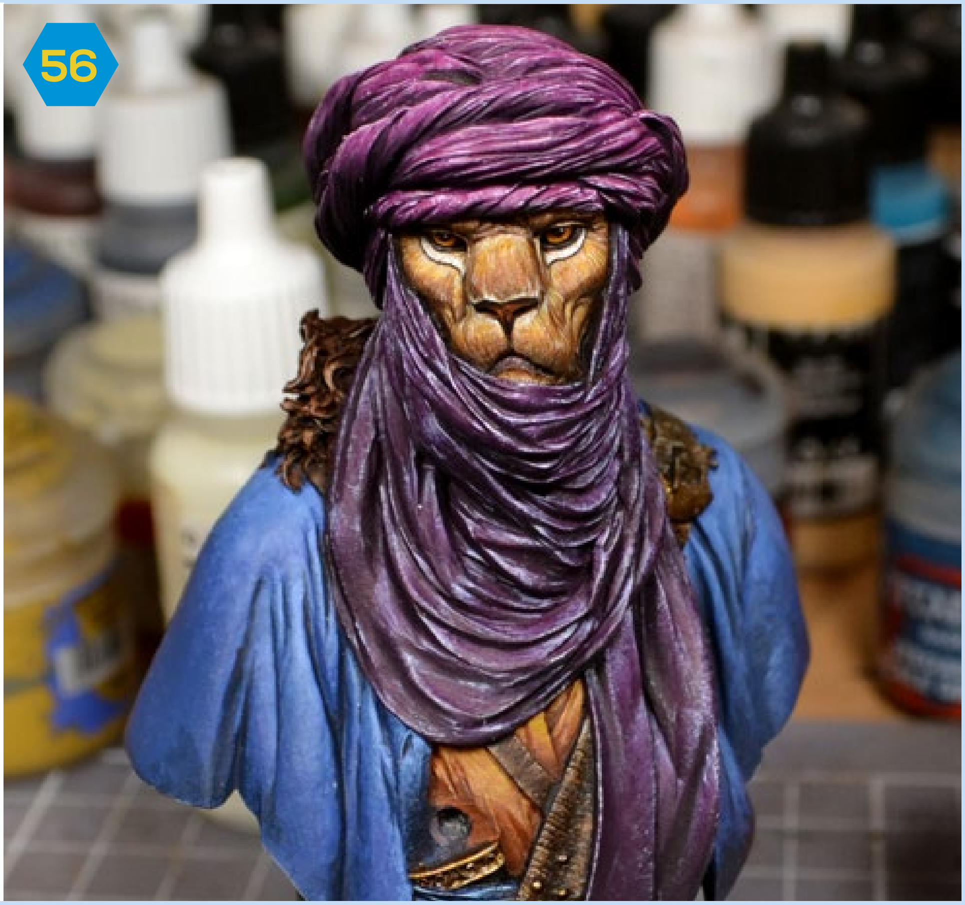
Final highlights were applied with pure Ivory.

Because the material that both the turban and veil are made of are pretty reflective, we need to simulate this. One way of doing it is to paint a lot of contrast (almost black in the deep shadows and white highlights), and bringing more saturation to make the bust look more attractive to the eye and create a good amount of texture.

Keep repeating the steps (glazing and painting textures) you need to find a balance until you are happy with all three of these aspects.

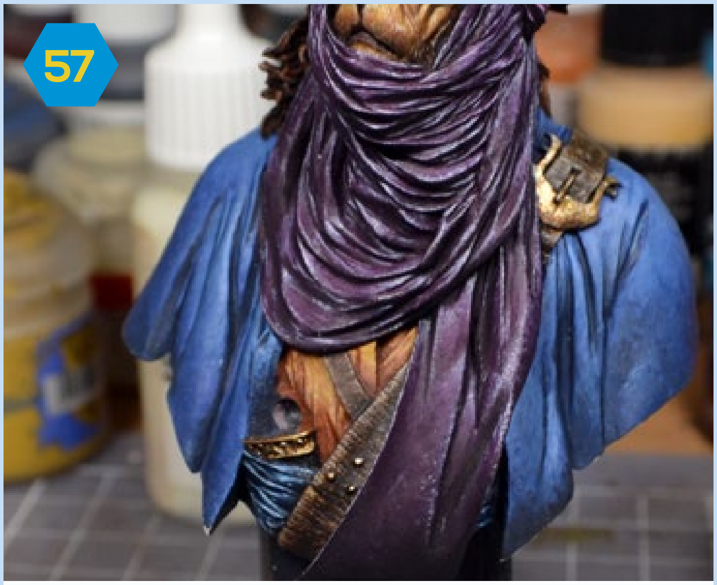
I did the same painting the veil. It looks pretty dark and nicely textured, but at the moment I want to bring in more saturated colours to the lighter parts (by glazing them with mix of Violet Red and Magenta) and to paint more extreme highlights with Ivory. So, the veil the and turban, should look more like this.

56



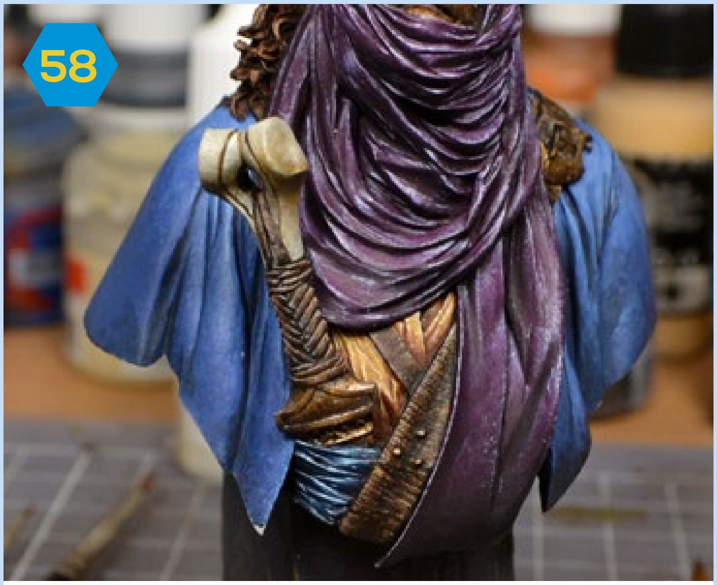
Finishing the Shirt

57



So, I added some highlights with Zamesi Desert + Ivory and creating the shadows with Flat Brown + black.

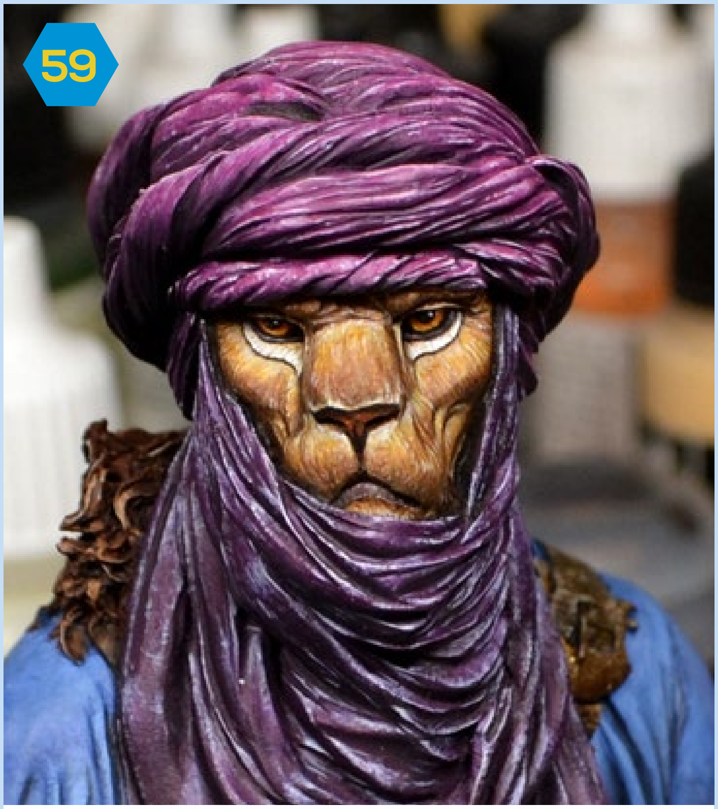
58



I painted more highlights with Ivory and glazed the shirt with Golden Yellow.

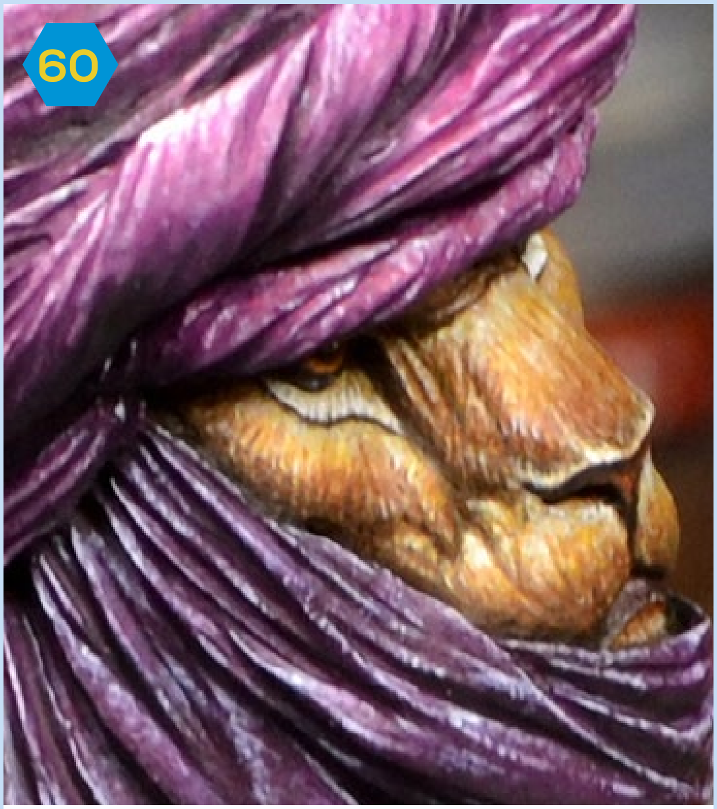
Finishing Off

59



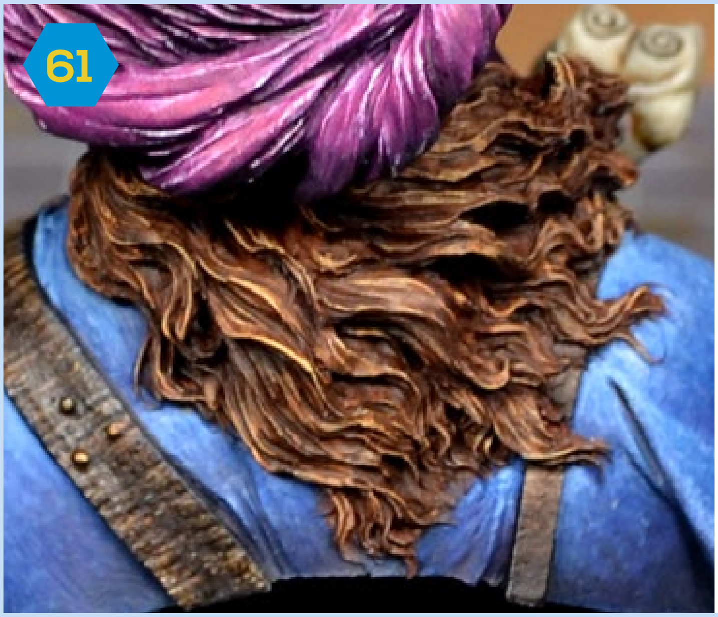
I looked at some references of lips and eyelids. They are pretty dark for the lions. So, I painted them simply going from black to Ivory; black, black + VMC Black Red, black + Black Red + Ivory and then finally pure Ivory.

60



For painting the light space just under the lion's eyes I did a similar method as the fur with the texture painting (lining). First, I shaded with VMC Tan Earth + VMC German Cam Medium. I added a second shade with German Cam Medium. I then highlighted with Tan Earth + Ivory. Final highlights were done with Ivory.

61



Getting back to painting the hair, I planned to paint the hair in more detail and at the same time, with more texture. I need to add that (in my opinion) the hair was sculpted in a way that I found a bit difficult to achieve the look I wanted. I mean the shape and everything looks really cool and is sculpted in a very interesting way, but when it comes to preparing for painting and actual painting, it's totally crazy.

Because of this, I couldn't paint the way I am used to, i.e., painting a lot of hairs.

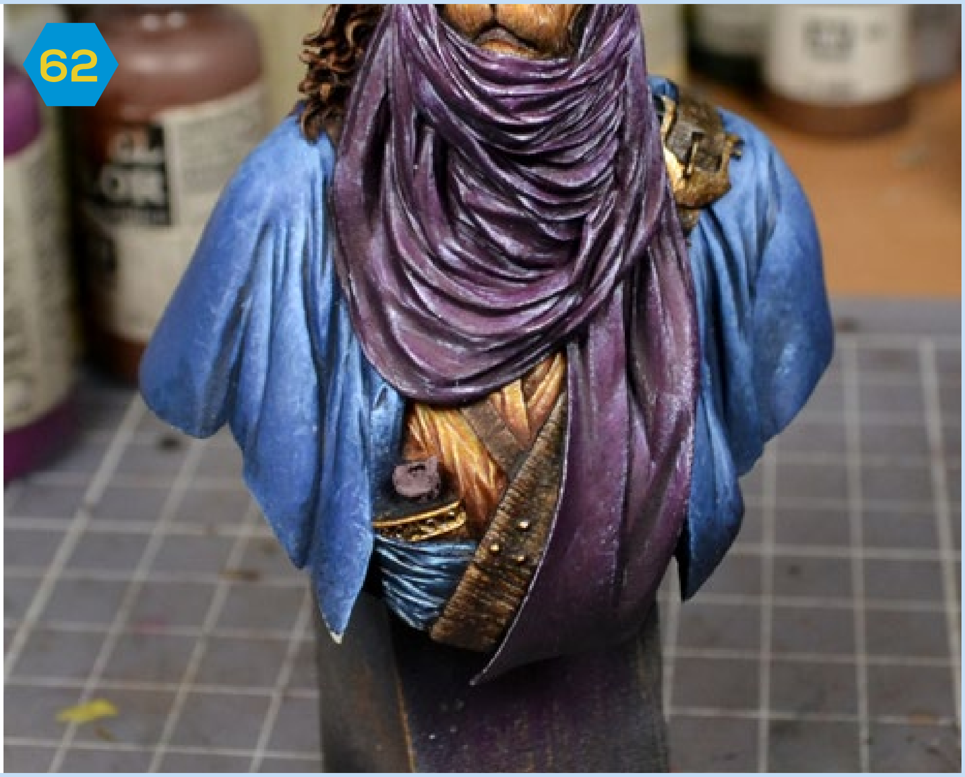
I'll glazed the hair with VMC Flat Red and afterwards I painted the more delicate highlights. Next, I washed the dark parts with Flat Brown + Black. Then I painted the highlights again, but in a rather more delicate way. Working like this, I achieved a nice transition and pretty detailed area.

Now only one thing remains is to finish the painting of the blue robe. I have already explained to you how I work with the other textures and surfaces.

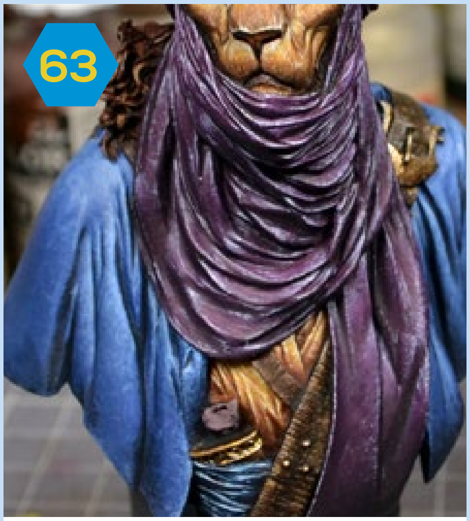
It would be absolutely uninteresting and senseless to write every stroke of glazing and highlighting that I'm doing again and again; repeating the same steps in search of balance between contrast, texture and saturation. So, I'll explain the colours I used, but use the same processes and techniques already laid out in this tutorial to do the robe.

First, I bring more highlights with Macragge Blue + Sotek Green + Ivory (the colour would be really close to Ivory, but a little bit blueish).

62

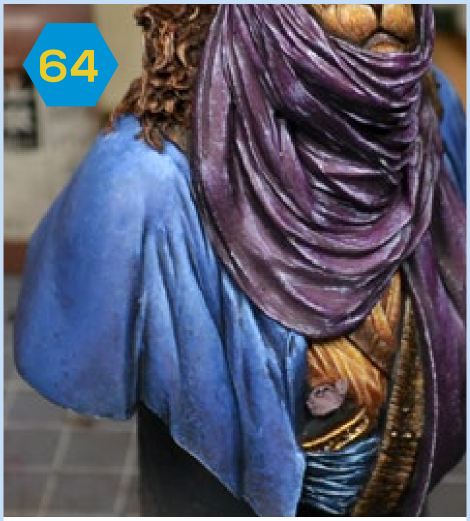


63



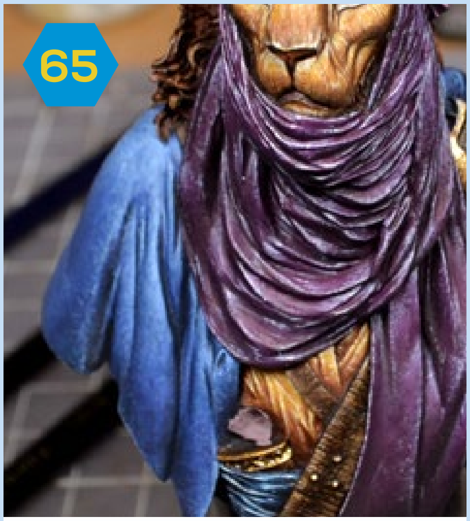
I then glazed the robe with Macragge Blue + Sotek Green and VMA Blue Angel blue. I now needed to add more dark textures. I used black + Macragge Blue (almost black).

64



Here, I glaze the dark parts with Macragge Blue + black (although not as dark as the textures in the previous step). I wanted the robe to look darker, so I added more shades with a mix of Macragge Blue + Sotek Green + Violet Red + black.

65



Next, I glazed the robe with a mix of Macragge Blue + Sotek Green + Violet Red + black. I then brought in more highlights and textures using Ivory + Macragge Blue + Sotek Green with dots and tiny lines here and there. So, as I said the idea of painting the robe is the same as working with other textured parts, I then continued to glaze to bring more colours and make the transitions smoother.

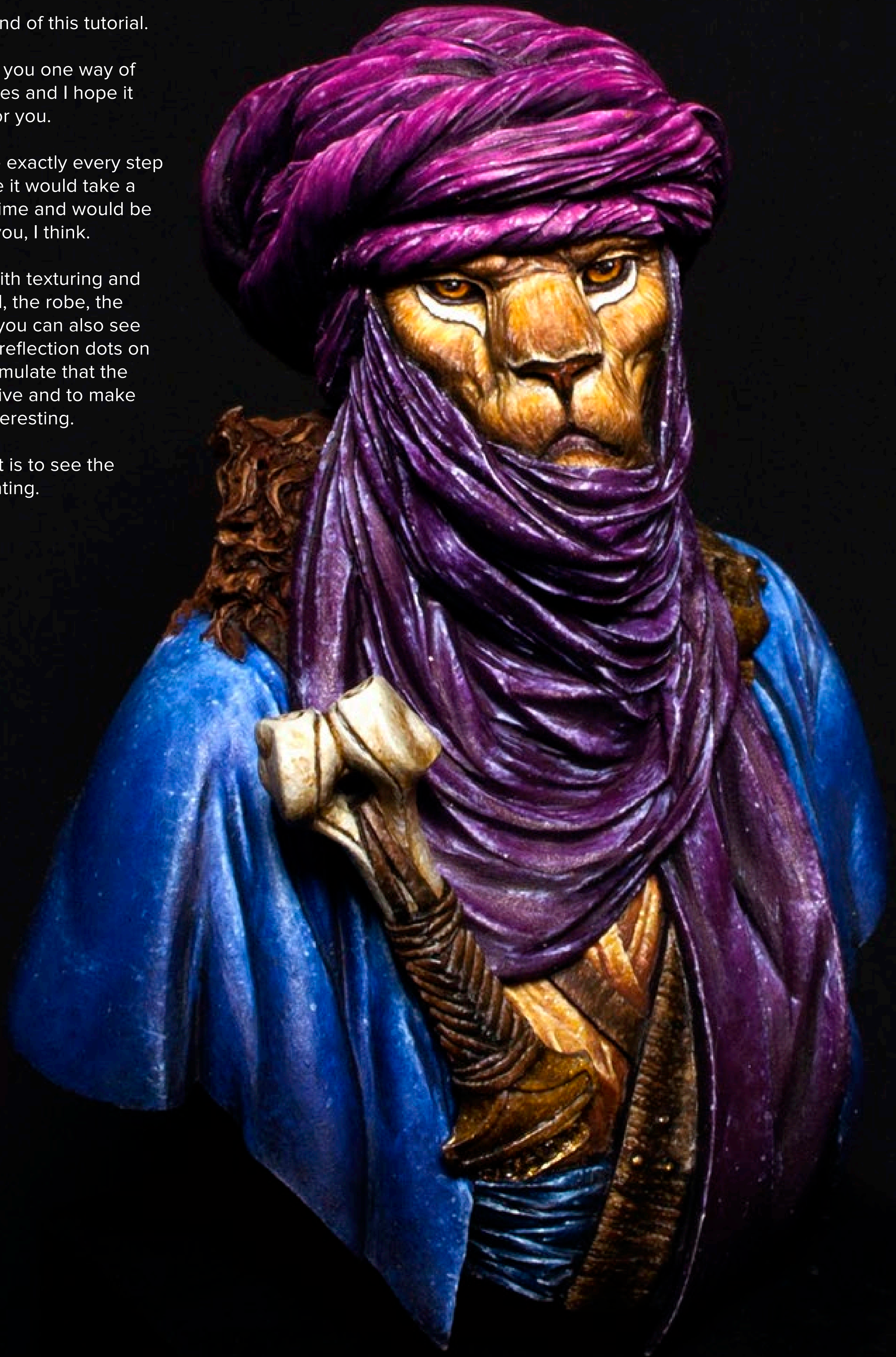
I am now at the end of this tutorial.

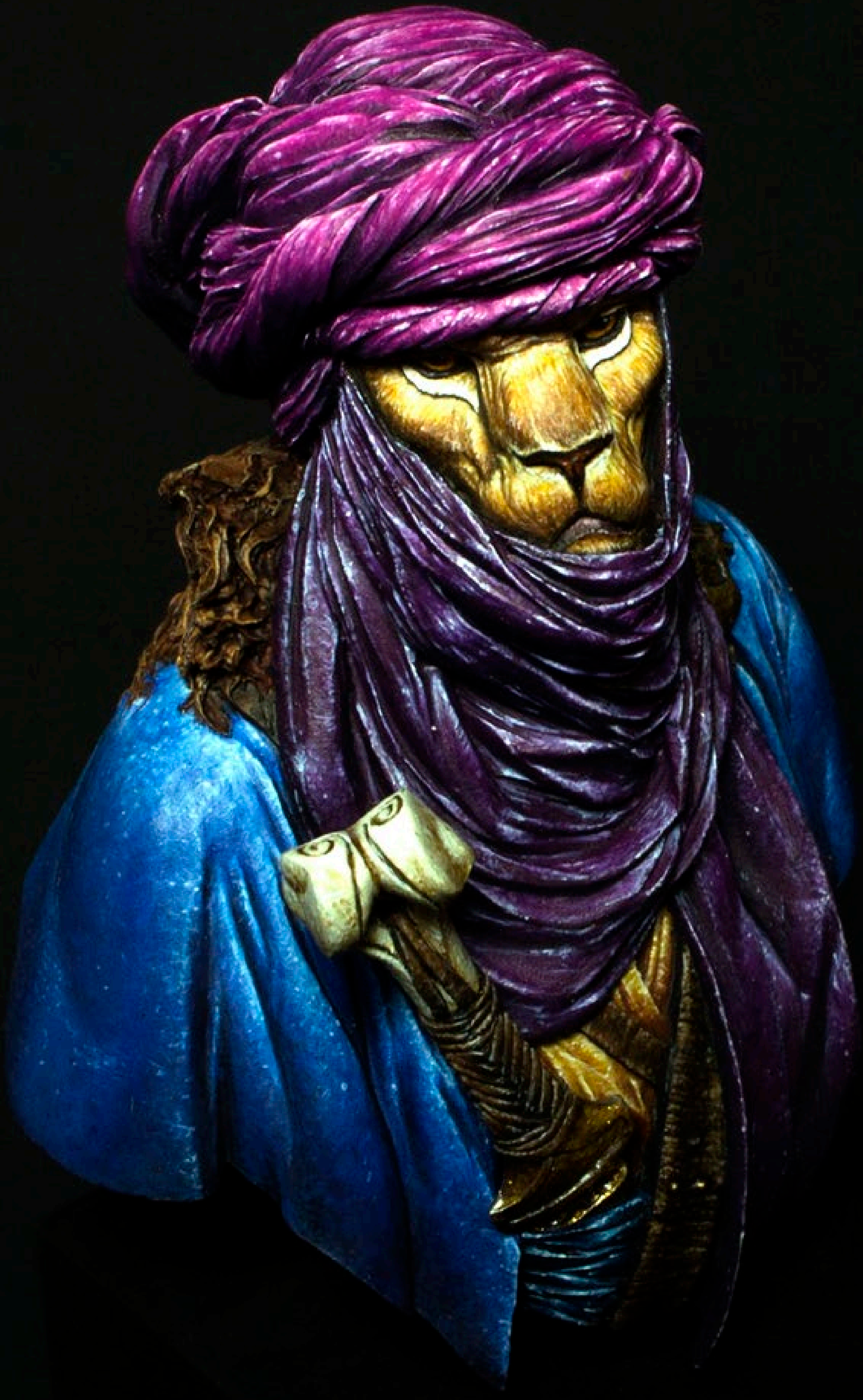
I've tried to show you one way of how I paint textures and I hope it was interesting for you.

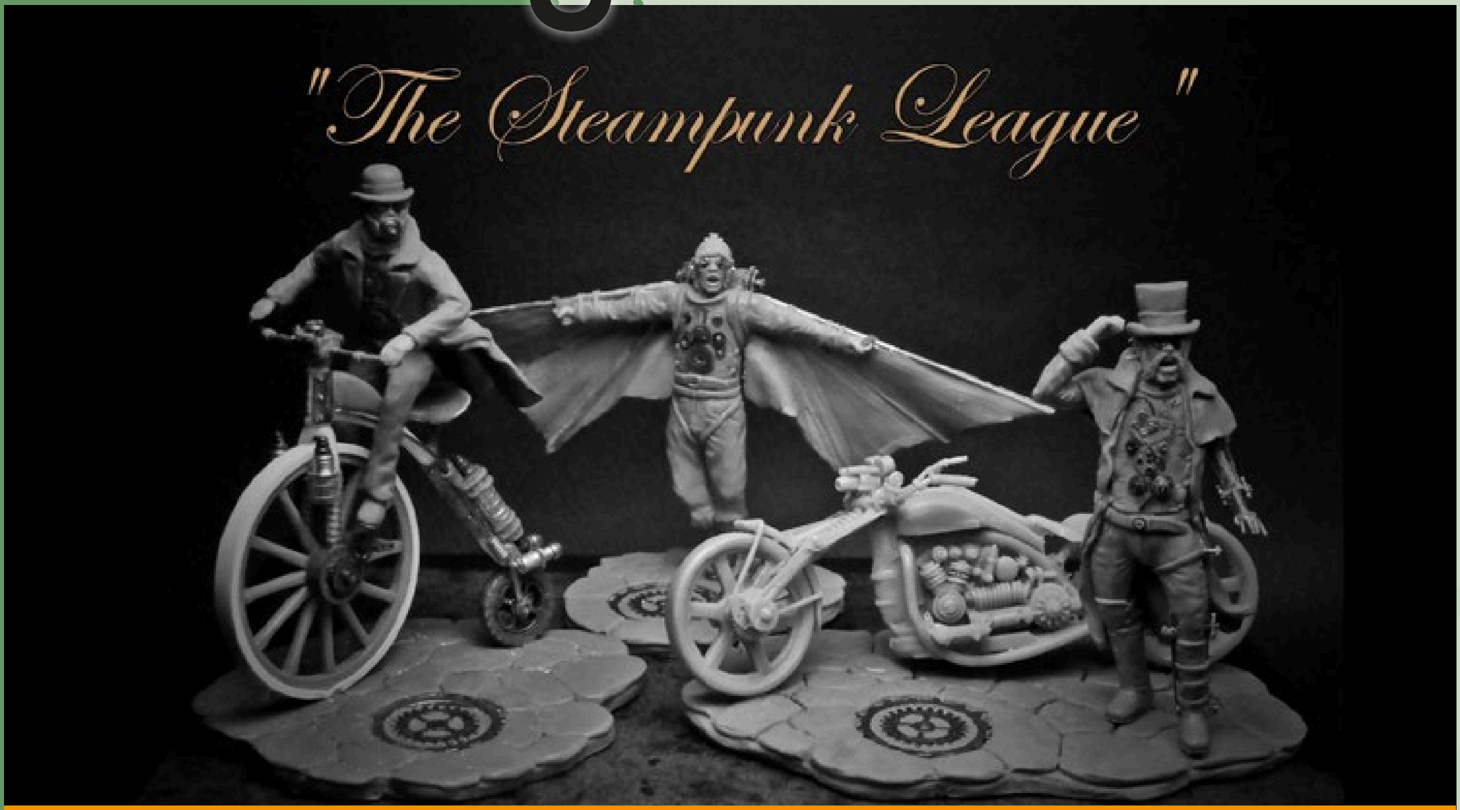
I can't really write exactly every step that I do, because it would take a large amount of time and would be really boring for you, I think.

After repeating with texturing and glazing of the veil, the robe, the turban and face, you can also see I've added some reflection dots on the clothing, to simulate that the material is reflective and to make surfaces more interesting.

Now all that is left is to see the results of my painting.







Miniature Tale's The Steampunk League

By Terry Cowell

MINIATURE
Tale

Stmpnk League

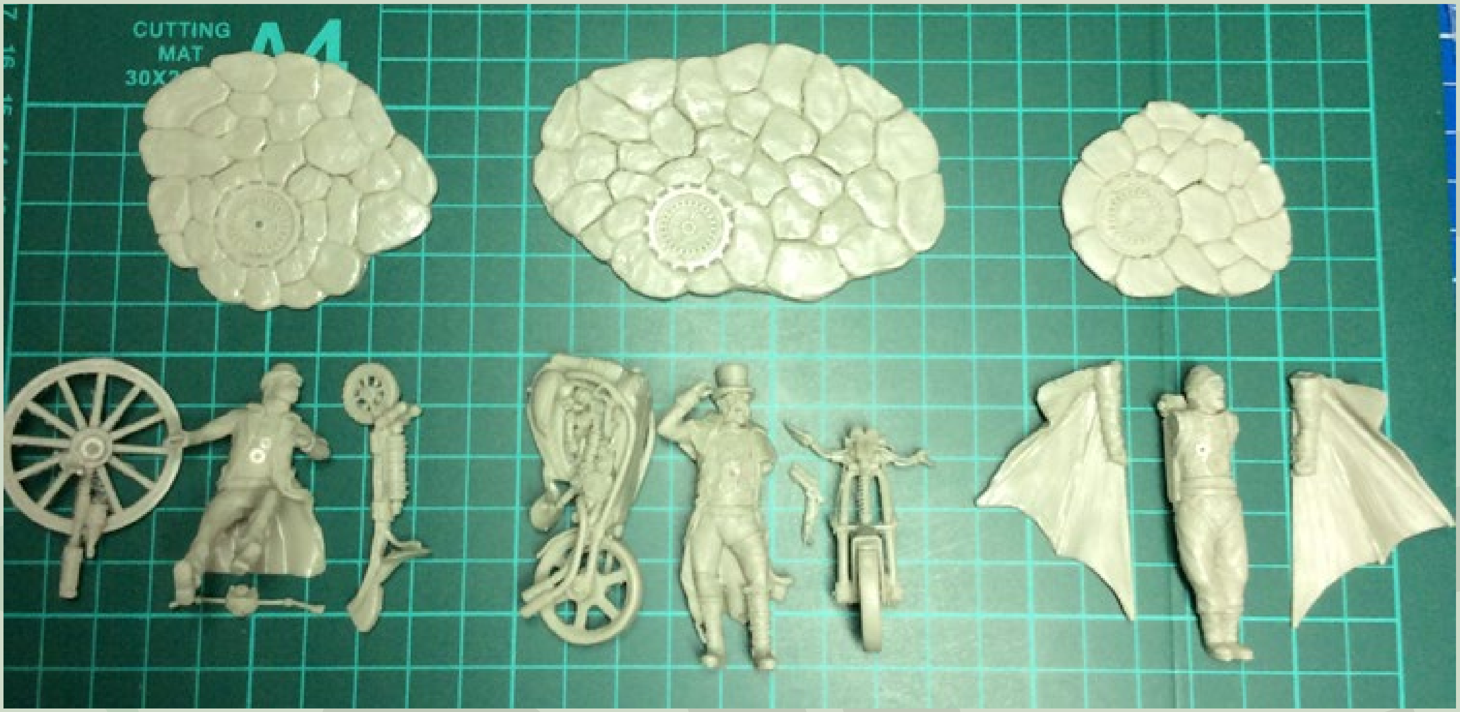
Price:	€65/set
Scale:	1/32nd
Material:	Resin

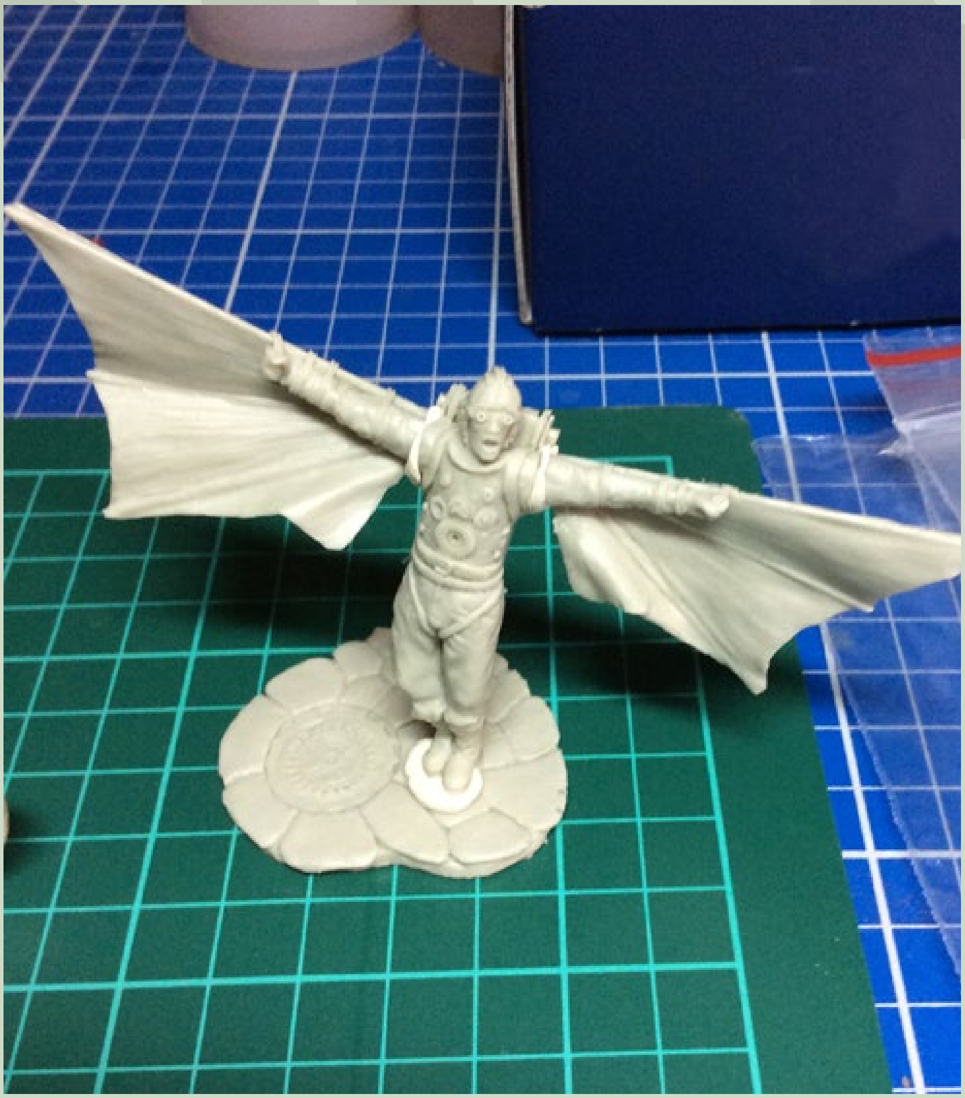
Available from

Miniature Tale

The Steampunk League was originally sold through a successful Indiegogo campaign. I guess most people are well aware of what Steampunk is, but for those who have just surfaced with the Nautilus it's a subgenre of science fiction and fantasy which sees a fusion between Victorian or 19th Century culture and advanced technology, notably industrial steam powered. The available art and literature often place this genre within an alternative post- apocalyptic setting.

The 3 figures we are looking at today sculpted by Stavros can be purchased separately or as a set. Personally, I feel the opportunity to place these figures in a scene together is too good an opportunity to pass up, while they are detailed enough to hold their own on a simple base or plinth.

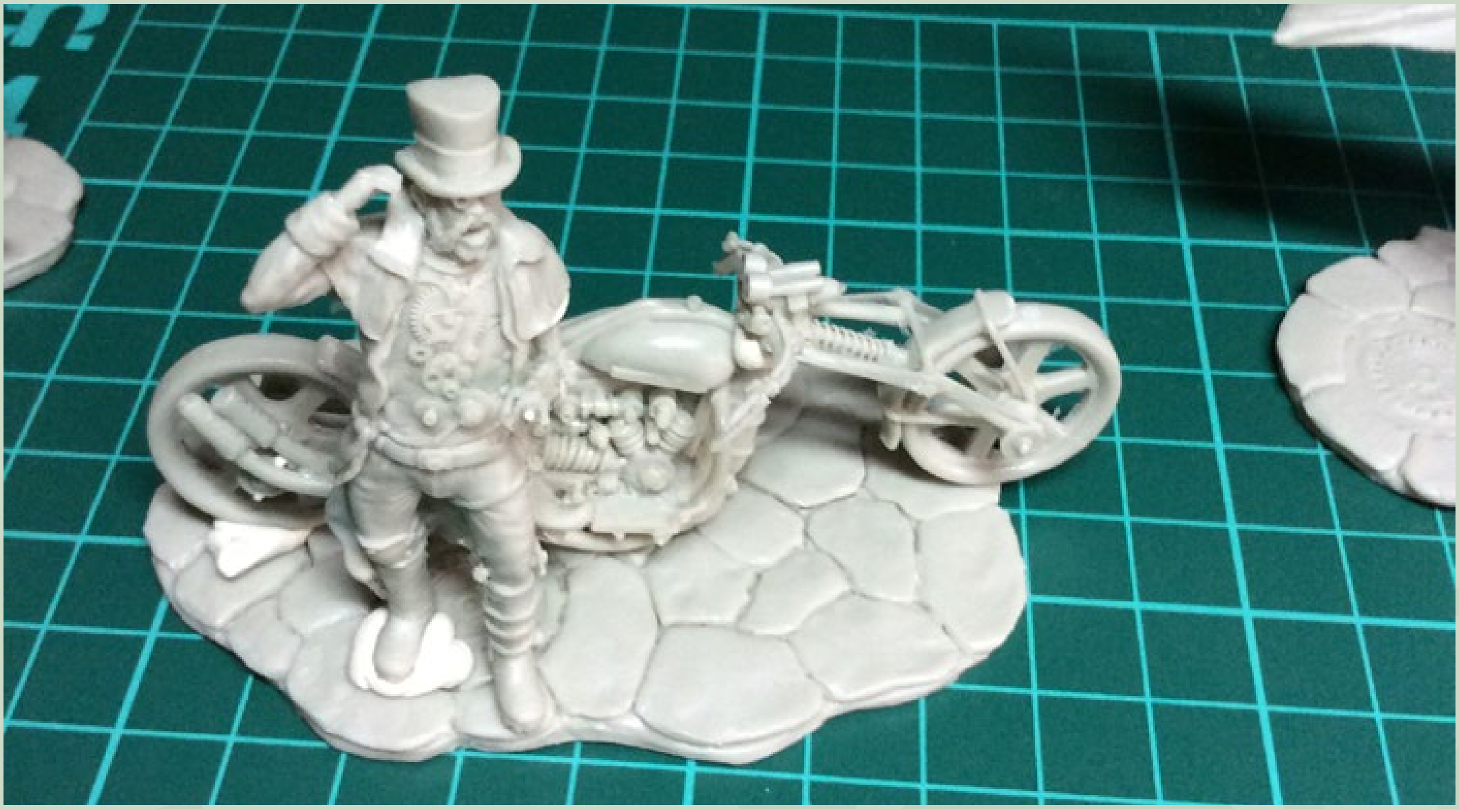




The Steampunk League includes the following protagonists: Baron Humphrey Roth, Duke Fergus Stone and Lord Cornelius Wood. They are all fictional characters, although there was a character named Duke Fergus in a 1945 film called Flame of the Barbary Coast and a Lord Cornelius Plum in a 1984 band XTC. Trust me, I didn't need to know this either.

Baron Humphrey Roth comes in 4 parts—a head and torso, 2 wings and a cobbled design base. The older generation may remember the outlandish guy trying to flap his wings in the old Terry Thomas movie 'Those Magnificent Men in Their Flying Machines'; well this is him! You can clearly see the cog mechanics on his chest and the straps that keep the wings attached. I look at this guy and think he could never fly in that, but then a little voice intrudes and I imagine a bystander shouting "By Jove, he's actually gone and done it."

The detail on Baron Humphrey is excellent. There are plenty of whizzlegogs and fizzbangs on his steam powered backpack and more machinery on his chest, with

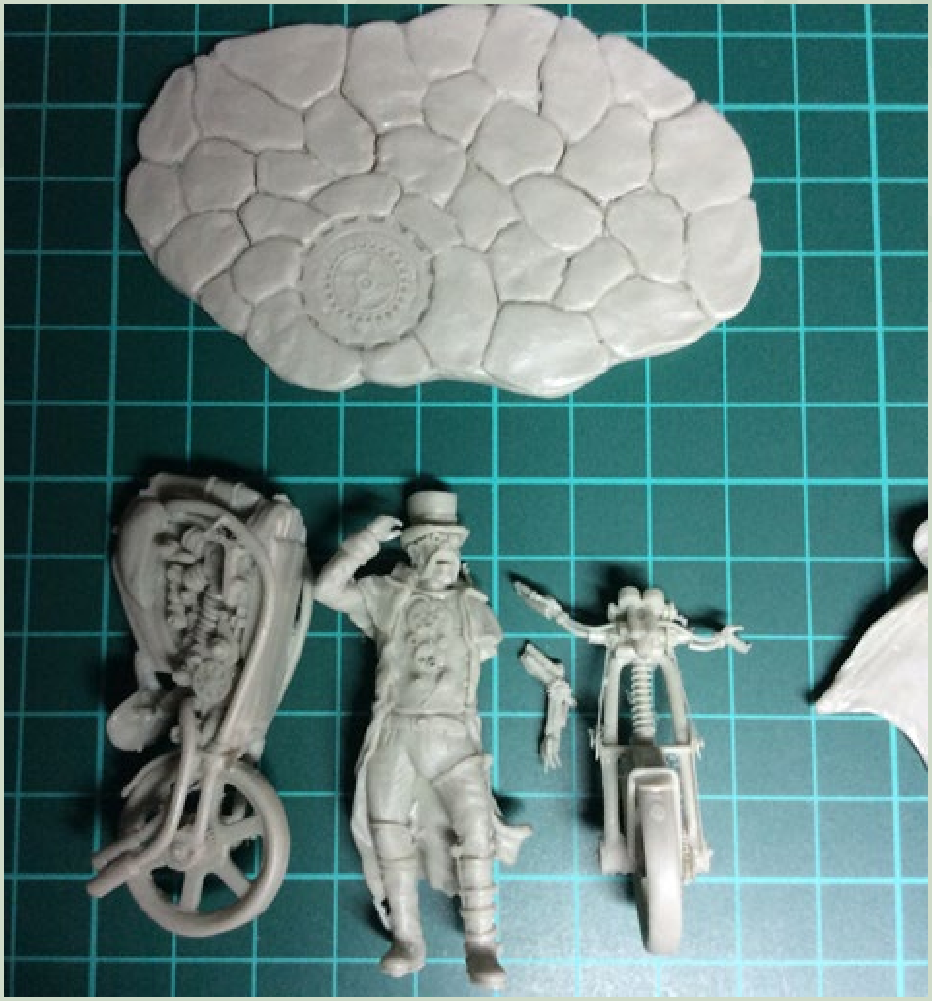


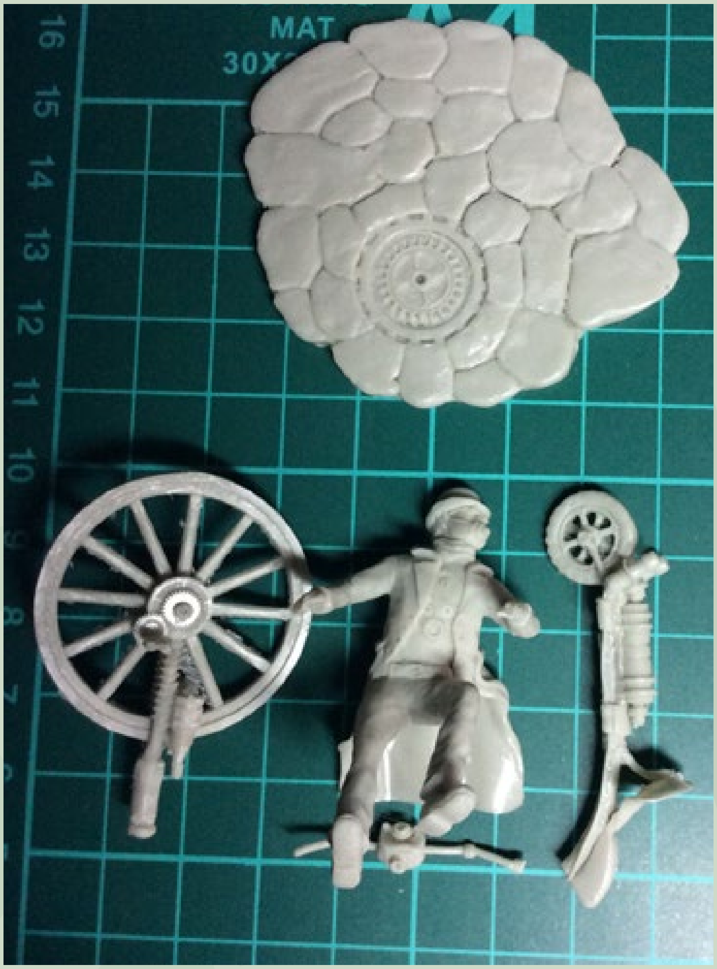
plenty of texture on his wings and clothing. His headwear and goggles complete the look of a gentleman adventurer suitable attired for a flying adventure. His open mouth gives me the impression he's surprised that his contraption is working.

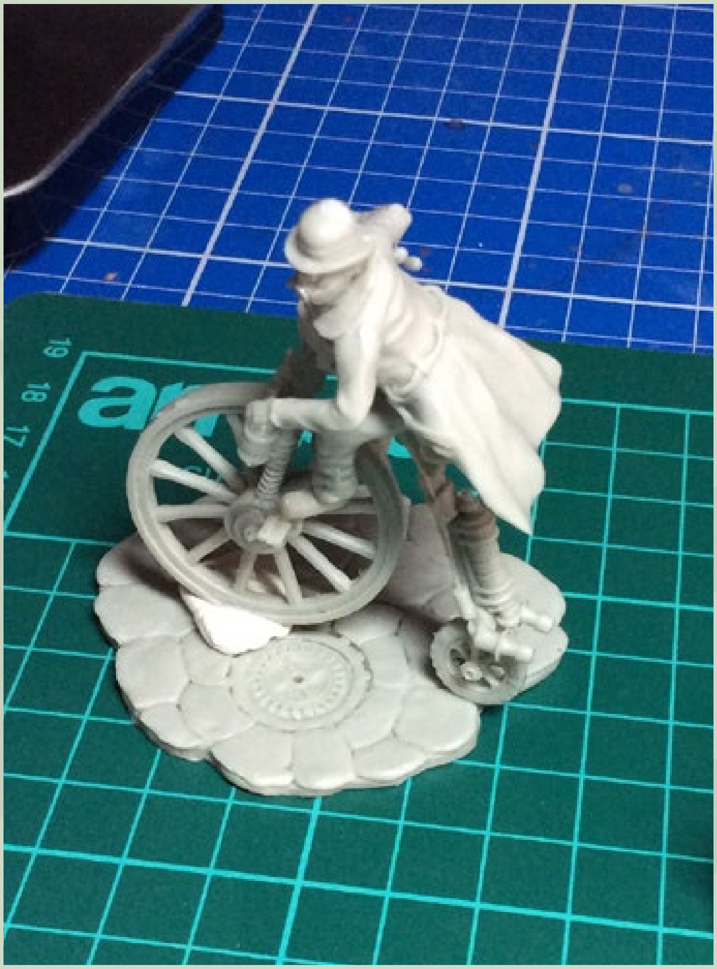
There is minimal flash to be removed and a tiny mould line down the outside of 1 leg.

Duke Fergus Stone comes as 5 parts. The head, torso and 1 arm, 1 mechanical arm, a motorbike, the motorbike handles and a cobbled base. His motorbike is a thing of beauty and shaped like a dragster. It looks like it could literally fly like a rocket! The Duke reminds me of a gentleman version of Lemmy from Motorhead with his handle bar moustache.

Quality wise there is an air bubble under the surface on the tail of his coat. There is a sprue detachment tag that a perfectionist might want to sand on the bottom of the front wheel. It won't be visible anyway but we do like fuss over details, don't we?







Lord Cornelius Wood is my absolute favourite in this set. He also comes in 5 parts. The Lord comes as a complete figure, a large front wheel to his cycle, a smaller back wheel with seat, handle bars and a cobble design base.

As you can see the Lord CW is riding a motorised penny-farthing. The mechanics are quite subtle, although a close look and you can see the gas cylinder and exhaust pipes. His Steampunk look is validated with his bowler hat/ gas mask combo.

This gem of a character could be off to save the planet or simply trying to get to work quicker.

A closer look reveals there is a little flash to be removed, which is expected on a figure of this size but it poses no problems and will likely come away when cleaning your model.

The detail is again excellent and the goggles, belt buckle and buttons are all perfectly formed.

The large wheel has a sprue detachment point on the bottom. Again, it is not visible once standing upright, but you may want to sand it to perfection. There is also a small tag at the top of his bowler which will need a minimal amount of fine sanding.

This is a delightfully charming set that will inspire anyone who wishes to paint it. While the uniform bases will serve adequately to display these figures, the opportunity to create an interesting scenario for them is very tempting. They provide all the inspiration needed to imagine a clever display piece.

As previously mentioned, they were originally available within an Indiegogo campaign which successfully funded. If you want a set for yourself, then head over to Stavros' facebook page or his website. They have not been added to his website at the time of writing this article, so I can't provide a price for you currently. I can say that the Indiegogo prices were excellent value and you will find the figures on his website are generally excellent value for the money. His website is worth a visit because if you like this set, you will also enjoy some of the other curious sculptures he has created.

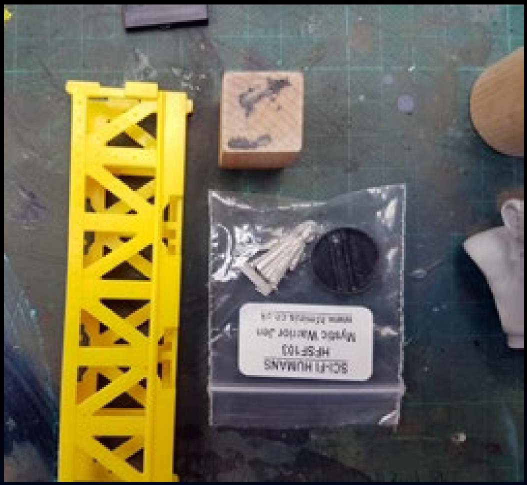
Greek sculptor Stavros is relatively new to selling his sculpts and deserves our community support. He is an artist with creativity running through his veins. I am really curious and excited to see where he leads us in the years to come.

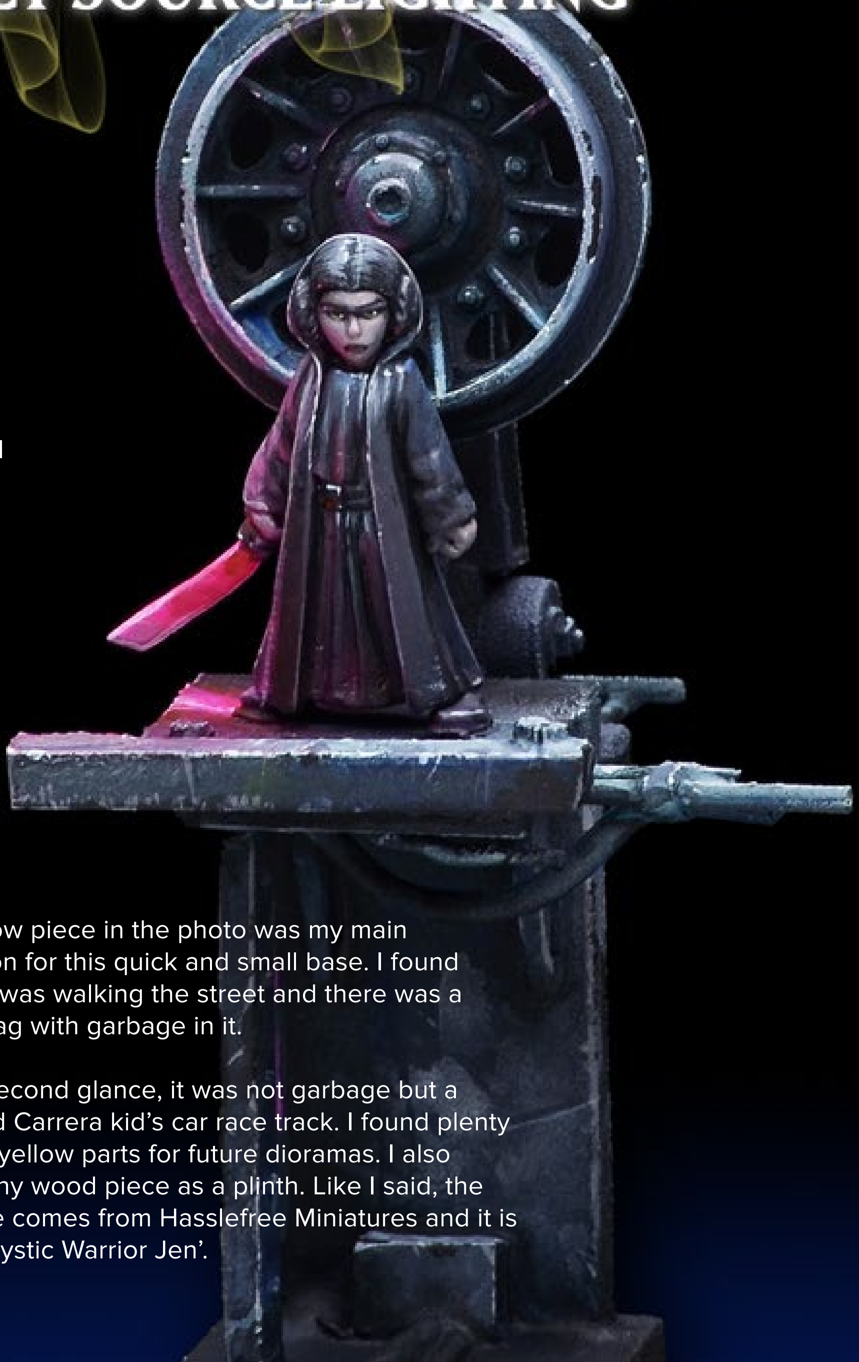
SITH

A STUDY ON OBJECT SOURCE LIGHTING

by Roman Lappat

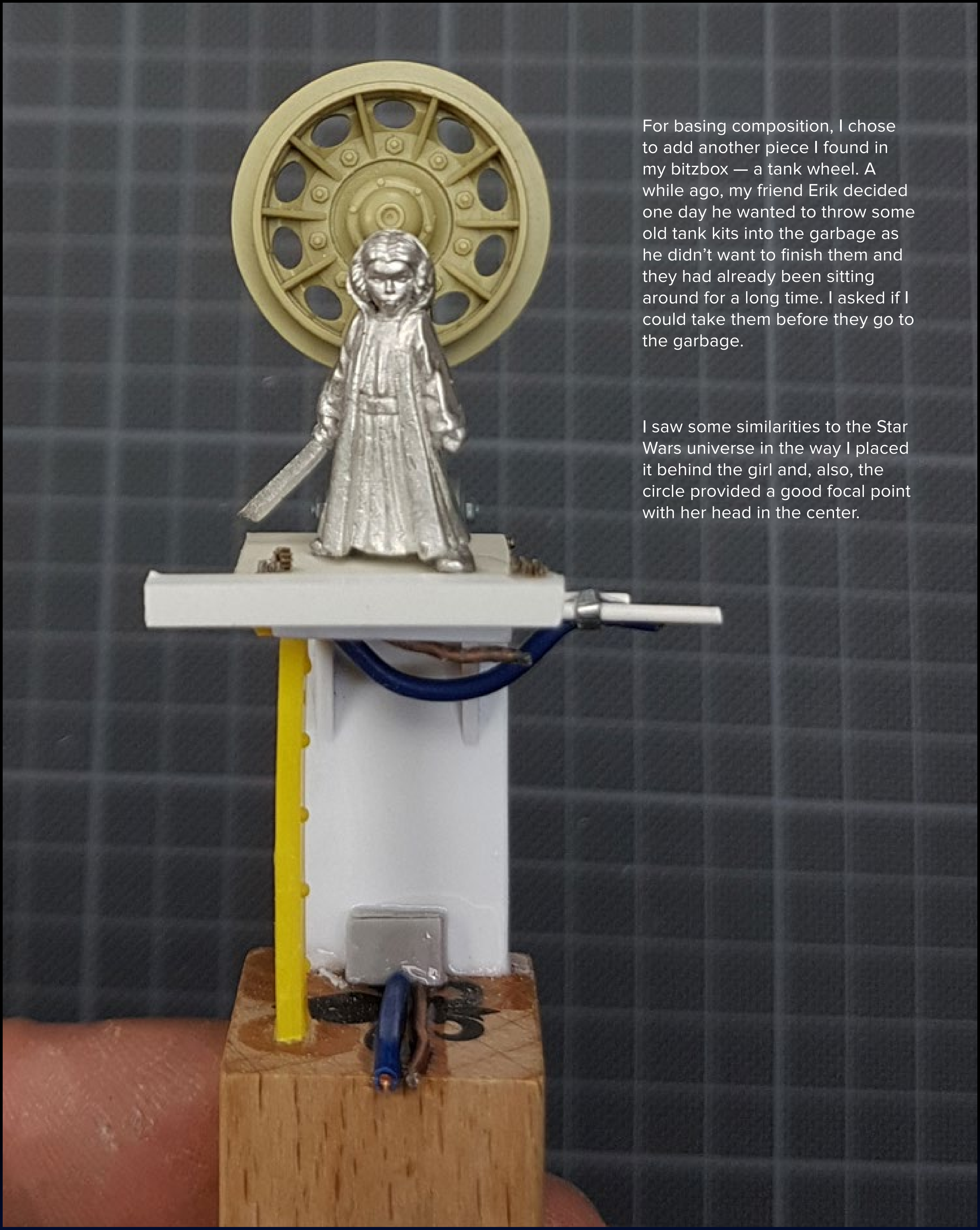
This is a truly fun and joyful project and I want to thank everyone who is following my work on Instagram; when I reach a certain number of followers, this little Hasslefree Miniature will be raffled off as a big thank you. As it is meant to be a fun project, I painted it with a maximum effect of what I wanted to achieve; object source lighting from a lightsabre, which is what we will talk about as soon as I have said some words about how the basework was done.





The yellow piece in the photo was my main inspiration for this quick and small base. I found it while I was walking the street and there was a plastic bag with garbage in it.

On the second glance, it was not garbage but a damaged Carrera kid's car race track. I found plenty of these yellow parts for future dioramas. I also used a tiny wood piece as a plinth. Like I said, the miniature comes from Hasslefree Miniatures and it is called 'Mystic Warrior Jen'.

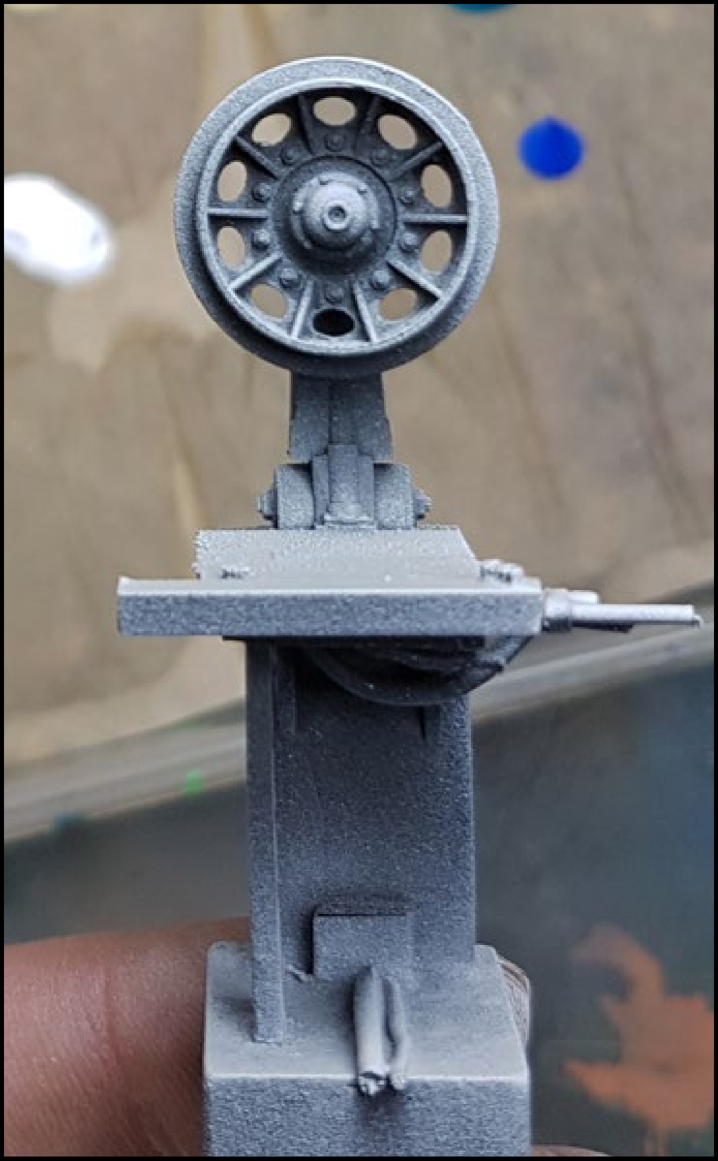


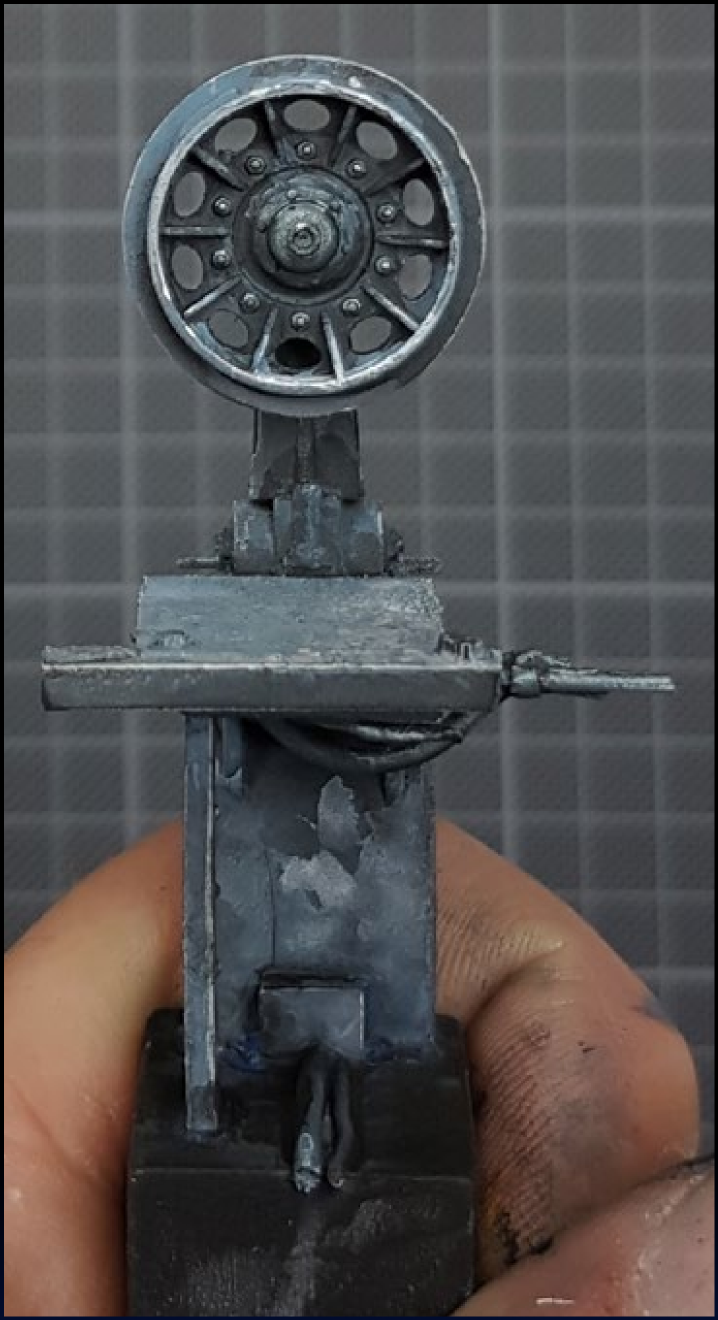
For basing composition, I chose to add another piece I found in my bitzbox — a tank wheel. A while ago, my friend Erik decided one day he wanted to throw some old tank kits into the garbage as he didn't want to finish them and they had already been sitting around for a long time. I asked if I could take them before they go to the garbage.

I saw some similarities to the Star Wars universe in the way I placed it behind the girl and, also, the circle provided a good focal point with her head in the center.

I primed the base and the model with black GW primer; first black, followed by white.

If you spray the white at a 45° angle to the already primed black model, you will already have a small indication of where to place on your highlights later.





I decided to paint the base mainly in grey tones, but rather dark ones and I added a tiny touch of blue in my grey. I cannot name you any color or brand here, as I was mixing this from primary colors only; I used Schmincke PRIMAcryl for this.

Then, I sketched dark and bright areas very fast on the base to quickly watch my vision take shape.

The base was not finished yet, just sketched, but I decided to go to the model.

A finished base without a model is only half a thing; it's the same the other way around. It is important to play with both together and I had to go to the miniature to see where I wanted to put more work in the base later, when the model is glued in place.

First, I was unsure how to paint her. I was thinking of a Jedi Leia kid, but then I really got drawn to the darker vision of her as a Sith.

Somehow the setting of my base made me to do a Sith and I wanted to do a red lightsabre with object source lighting (OSL).

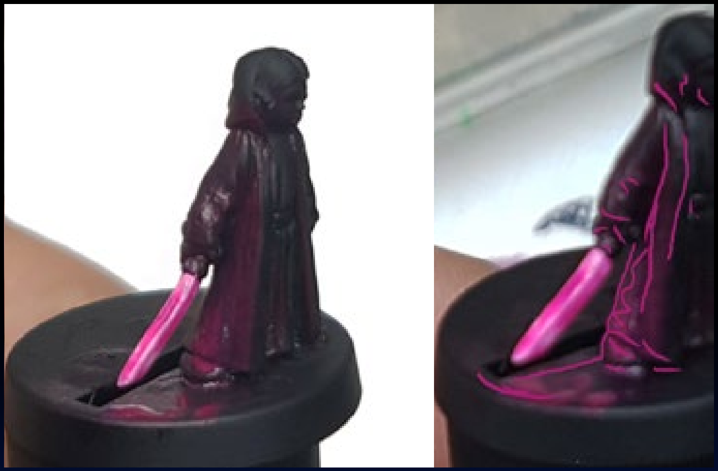
That is where I start the model from.

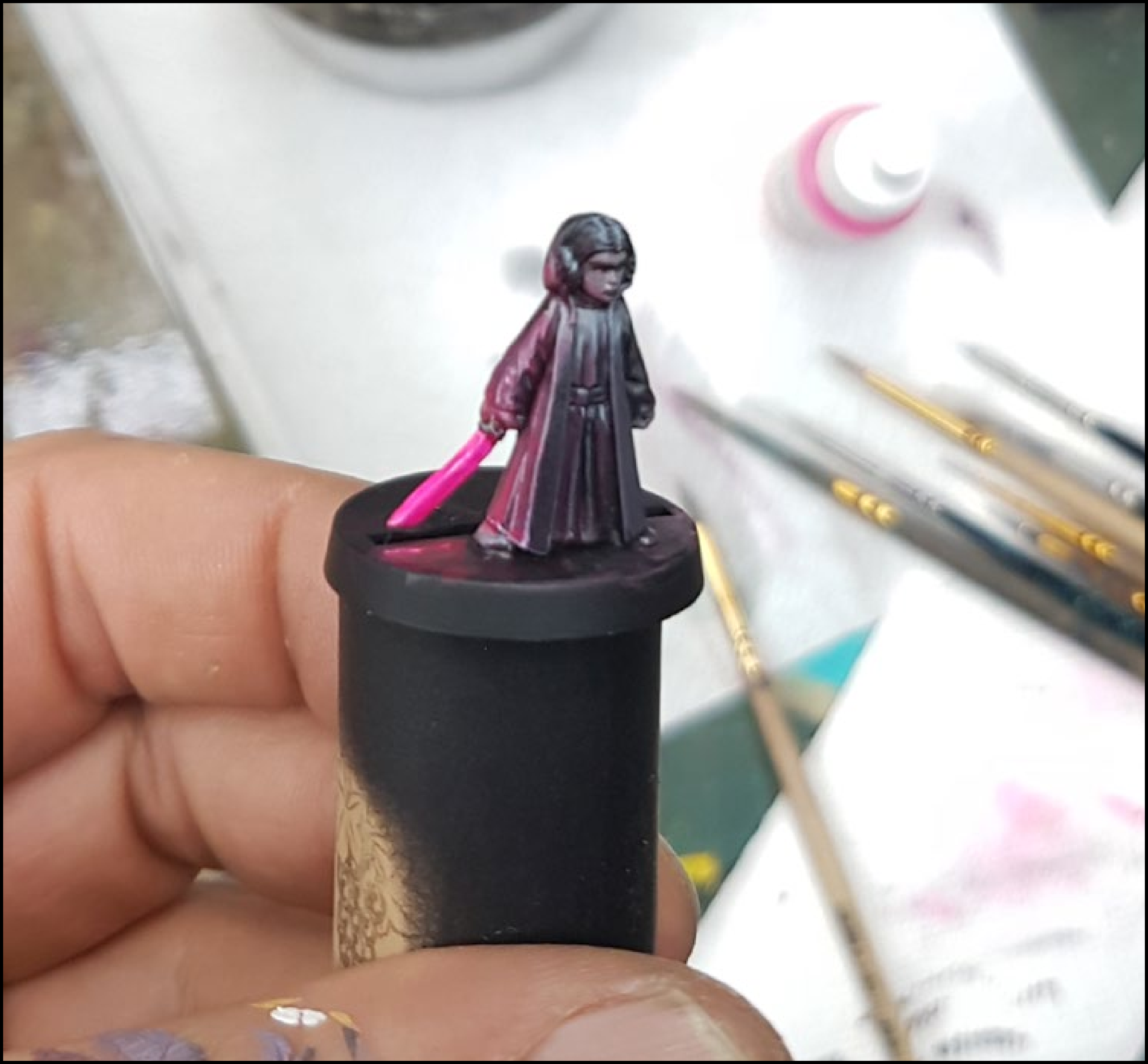
Usually, I apply my base colours everywhere and work on highlights and shadows on all areas. This time I wanted to start differently. I just primed the miniature black and painted the sword white. I wanted that sword to glow, so I had to paint the brightest colour beneath my supersaturated colour that will follow on top.

The next step was placing Vallejo's Magenta Fluo colour on top of the white, to understand the maximum light source and to follow its direction with the next steps.

As I explained, I wanted to work my way through the model, all starting from the glow of the sword. That means for example, if she wears black, the black colour close to the sword will have a reddish touch in it. I started to mix magenta in with my black and painted the areas close to the sword with it, over all the areas where light from the sword might hit the volumes of the model.

In the example on the right, I used Photoshop to mark out the areas for your readers.





Intensifying with more magenta into my mix, I worked my way stronger into the OSL, but as soon as a fold or an edge stopped the object light coming from the sword, I had to think again. The main work in these areas was highlighting areas of the fabric with grey and final highlights with more white in the mix.

I painted the skintones in the same way. I mixed up my skintone and added magenta to it and started on the face from the area where the OSL would hit the face. The other areas that were not hit by the OSL were done in 'normal' colours.

Now, I had to bring the model to the base to work the final touches on both the base and miniature.

Both have to grow together, so I started included the OSL on the base, too.

There I didn't work with black to add more magenta, but a dark blueish grey that was already in place on the base. I mixed some magenta to the previous tones and increased the effect with several layers by adding more and more magenta in it. A final tiny drop of white in the magenta helped me to work on texture highlights in the fabrics and on edge highlights.

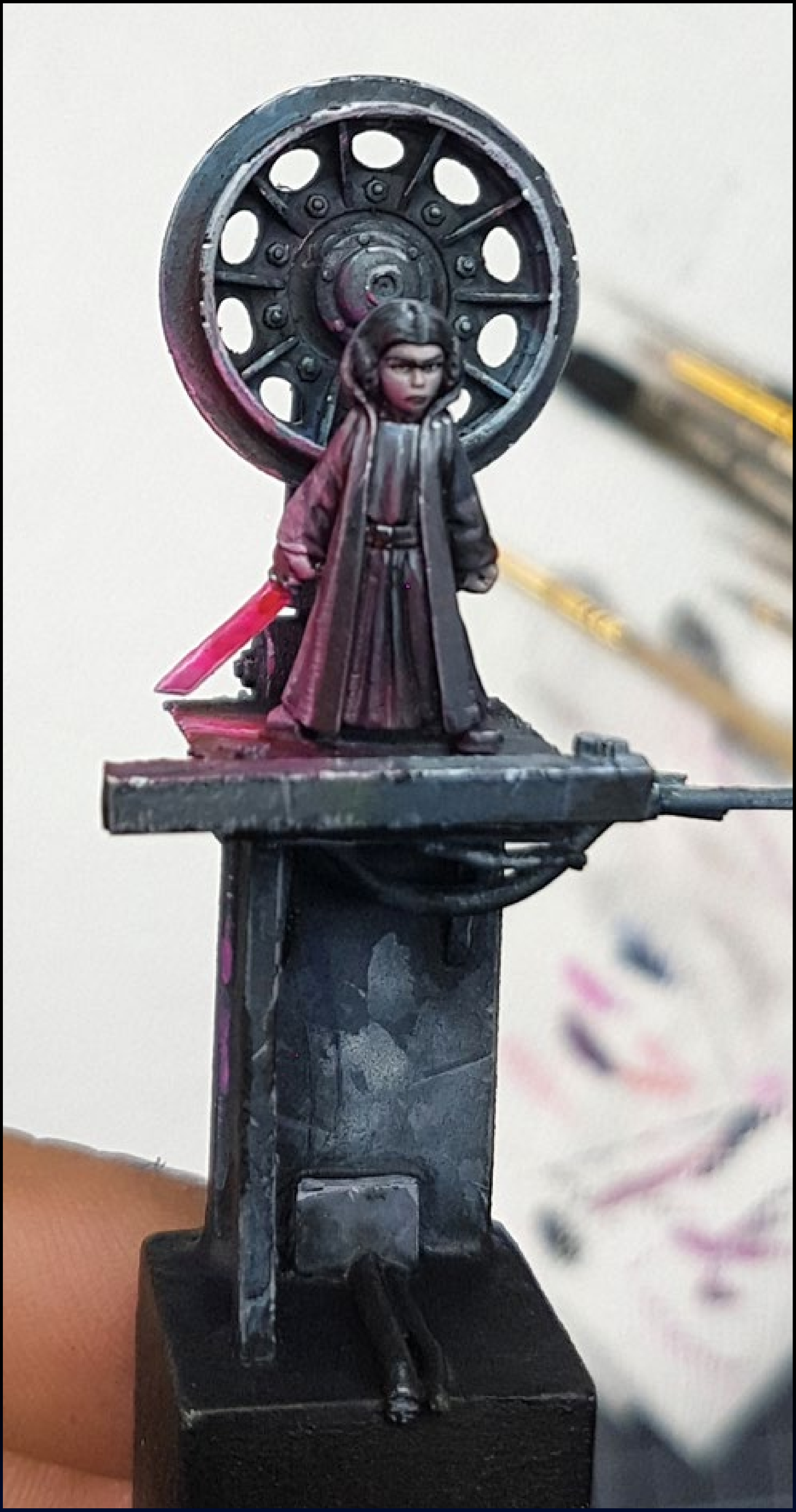
I also worked on the base adding some weathering with black to its edges. Later, I used a bright grey to work on these detailed weathering scratches.

The paintjob has taken me about 3 hours and I built the base in about one hour.

I call this a rather quick paintjob, but nonetheless a lot of joy due the unusual way of starting with OSL.

I highly recommend that you do such experiments for yourself. Even when the brain hurts because you are thinking over and over where OSL might hit or might look wrong, it is a good exercise. Always follow the thought that you learn every minute you paint.

If you want to have a chance to win this little Sith girl, feel invited to follow me on Instagram. She will be raffled there as soon as I hit 5000 followers!



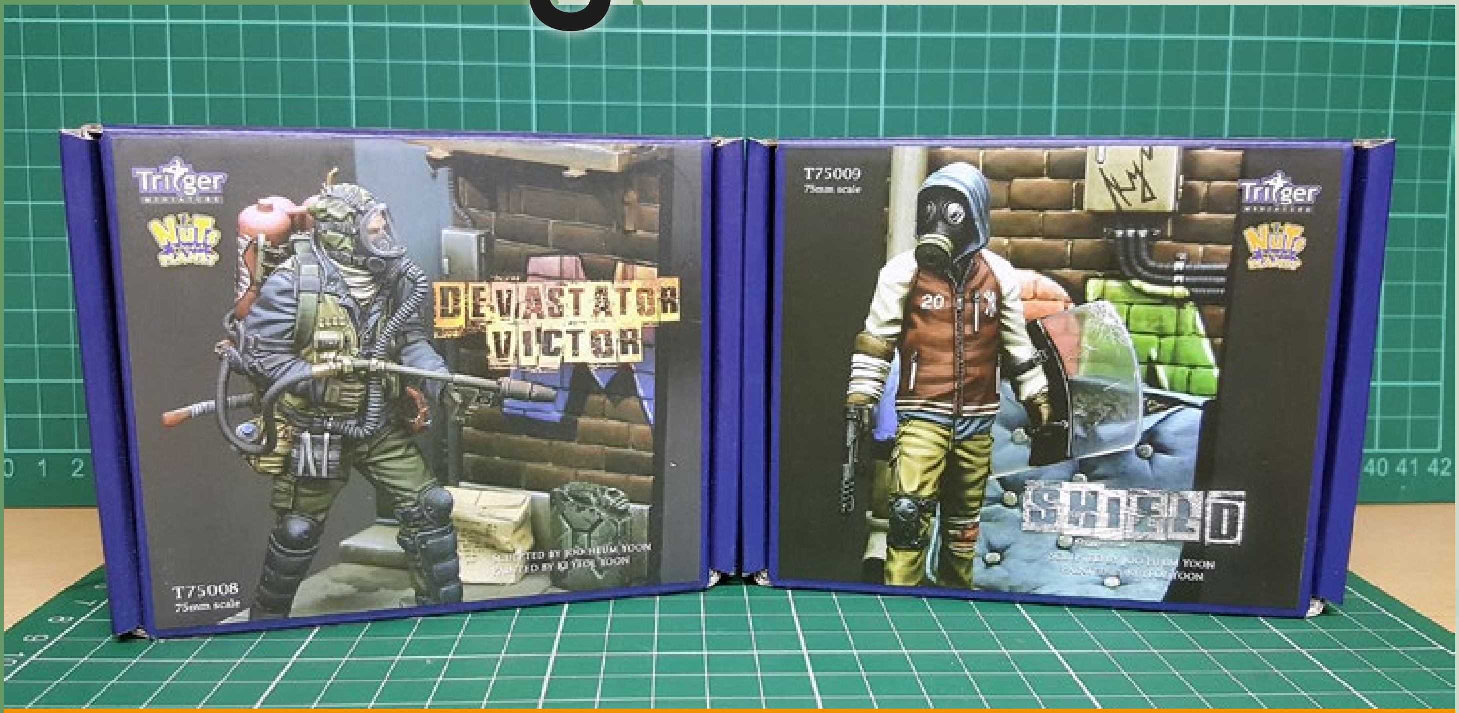
I hope you enjoyed this article. Keep on happy painting!

Roman.

Follow Roman on

facebook
instagram

For the daily jungle blog articles:
www.massivevoodoo.com


Trigger
Nuts Planet
DEVASTATOR VICTOR
T75008
75mm scale
T75009
75mm scale
SHIELD

Nuts Planet's Devastator Victor & Shield

By Luke Wilson

This month we have a joint review from Nuts Planet. There is a reason I have chosen to review these both together.

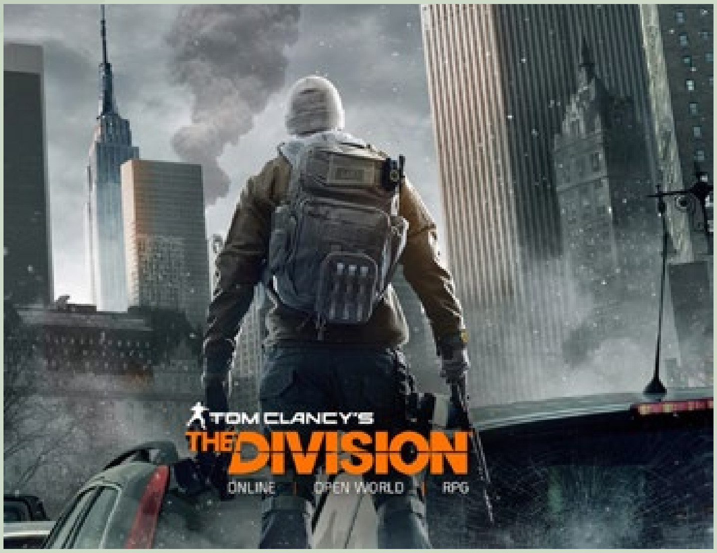
There have been many cross over figures from books and films, but both Victor and Shield look straight out of the screen from one of my favourite PS4 games, Tom Clancy's The Division.

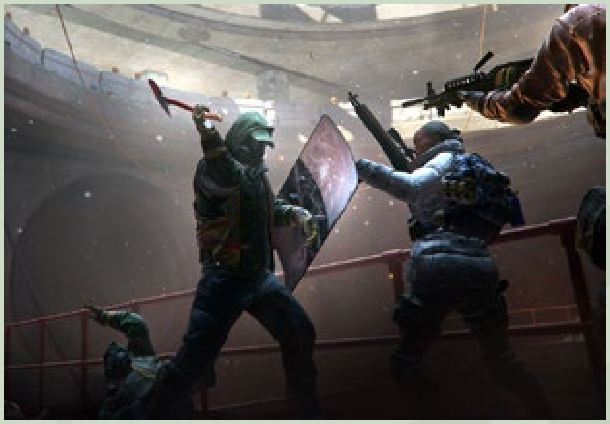
D. Victor

Price:	£56/€65/$70
Scale:	1/24th
Material:	Resin
Available from	Nuts Planet

Shield

Price:	£52/€60/$65
Scale:	1/24th
Material:	Resin
Available from	Nuts Planet


TOM CLANCY'S
THE DIVISION
ONLINE
OPEN WORLD
RPG



Here is a little background to the game. The game takes place in modern day Manhattan just after a man-made flu type virus has wiped out pretty much the entire human race-- surprise, surprise. This virus was spread through money and quickly took its toll. The survivors left are trying to find a cure to rebuild the human race. It falls down to you as a Division agent to investigate the virus.

Now obviously, there are bad guy factions; this is where these guys come in. They look very much like characters from a faction called the Cleaners, who are people hell bent on cleansing the virus through fire. So now we have had a bit of background to the possible tie in, let's look at these models.

Figures

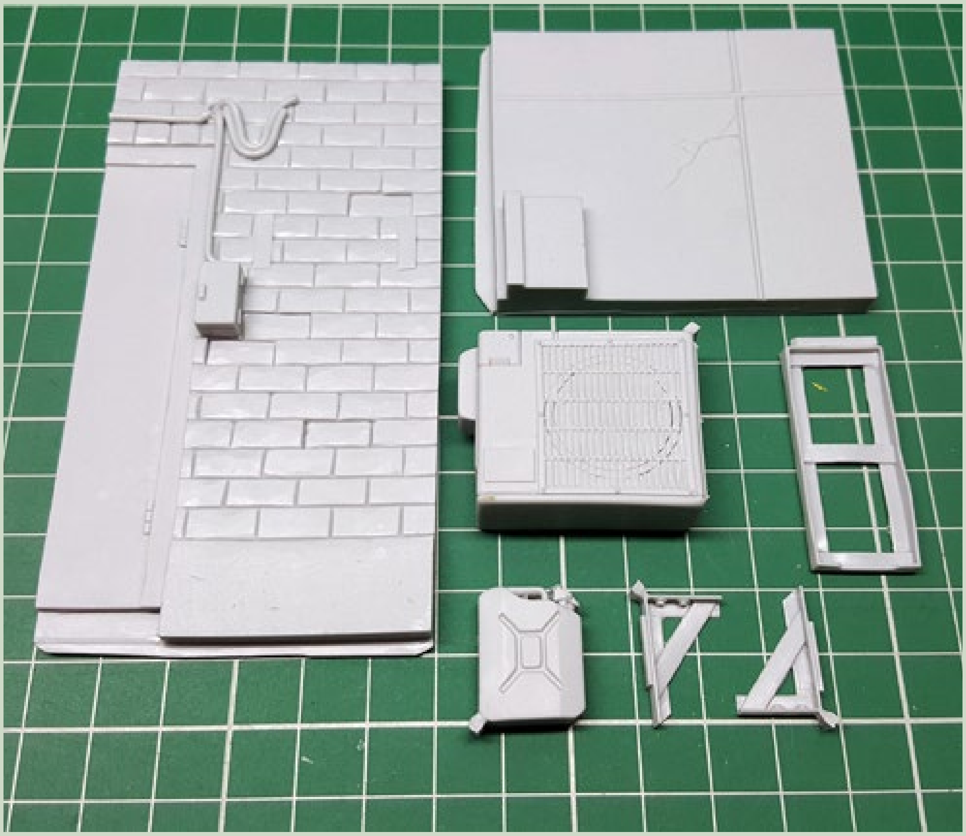
OK, as you all know by now Nuts Planet Trigger series figures come in their standard contemporary blue box with exactly what you get in the box displayed on the front. Both characters came nicely and carefully packed inside their boxes. Although always welcome, it was particularly so in this case as each piece comes with a clear plastic part; Victor has a rather delicate mask visor and Shield his er...shield!

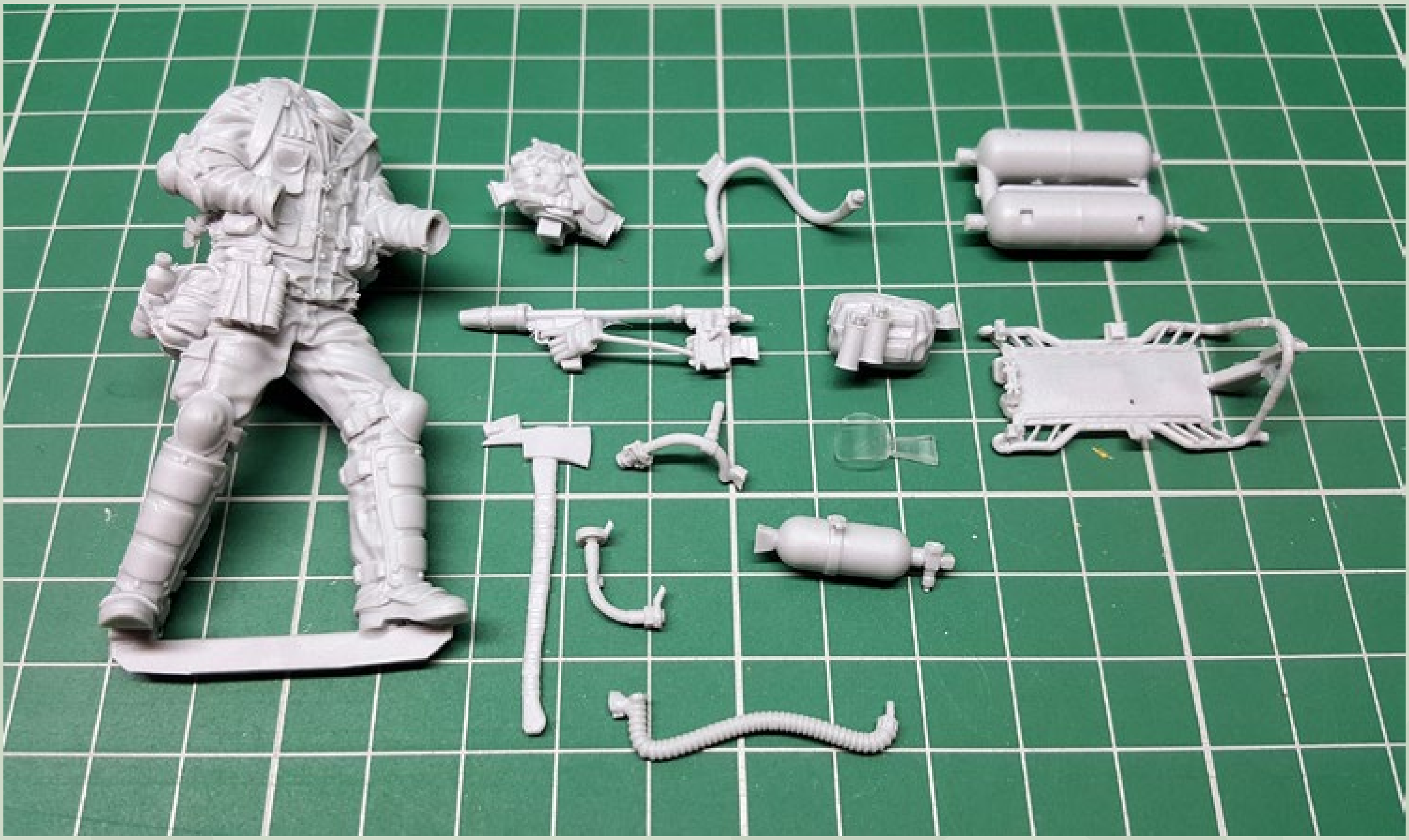
Also, both come with some rather nice scenery already included and although completely separate releases, there is no reason why you can't mix and match or even join them together to form a small scene. OK, let's look at each in more detail.

Devastator

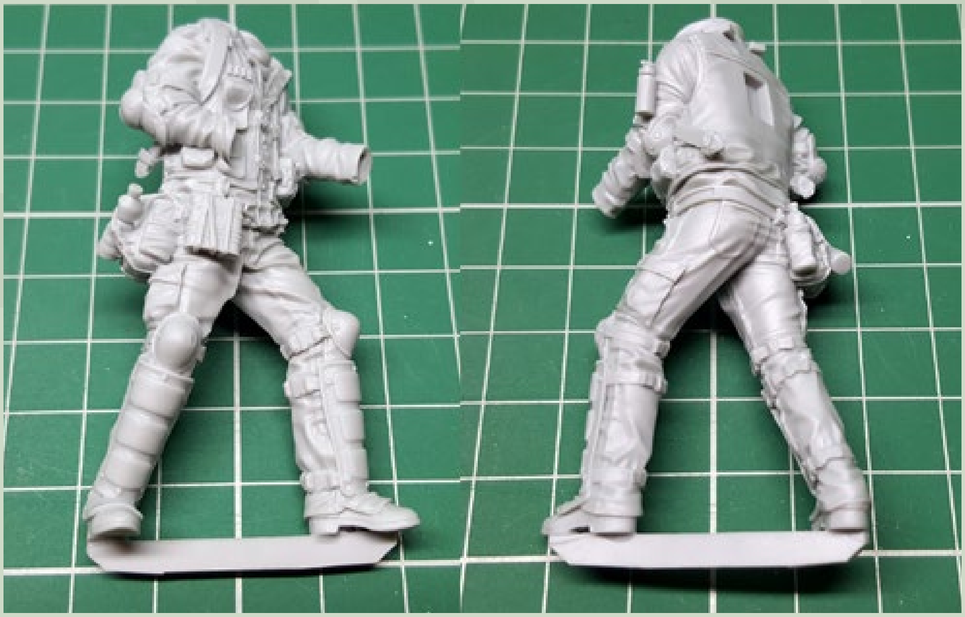
Victor comes in 19 pieces. These are sculpted masterfully by Joo Heum Yoon. Once you remove the small gates that are so considerately placed and easy to remove, Victor goes together very well indeed. His scenery piece has some flash that you need to remove, but again this is on the bottom so even if you do make a small mistake it won't be noticed. I personally like the addition of the air con unit. It certainly adds some interest to the wall and gives an even more premium feel to the kit.

This kit in my mind is for the intermediate to expert modeller due



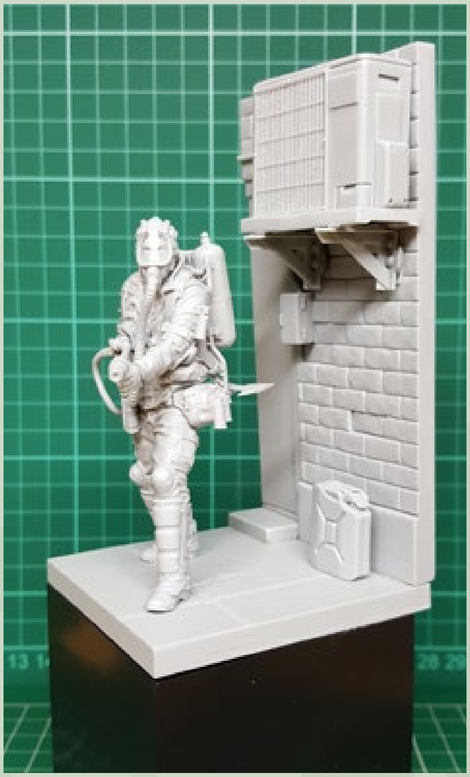


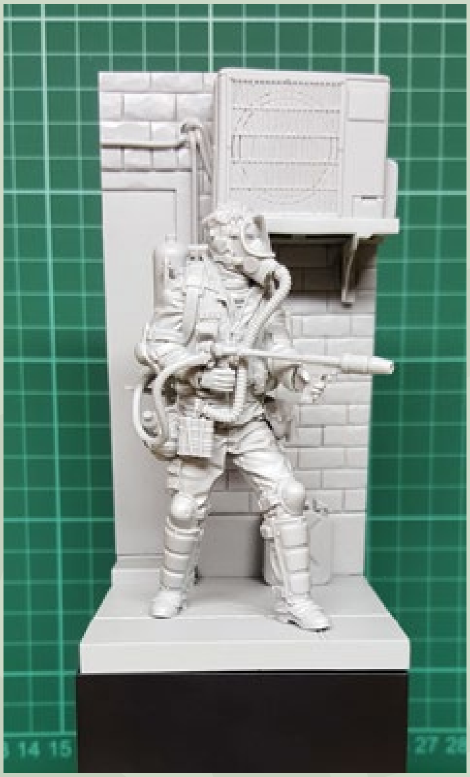
to the many small parts that all add up to a really nice piece. The body has very little flash and there are no mould lines at all. Moving on to the head, this fits snugly into the hole left on the body and there is, as mentioned, a small clear visor very much like those old plastic canopies you used to get with Airfix models.

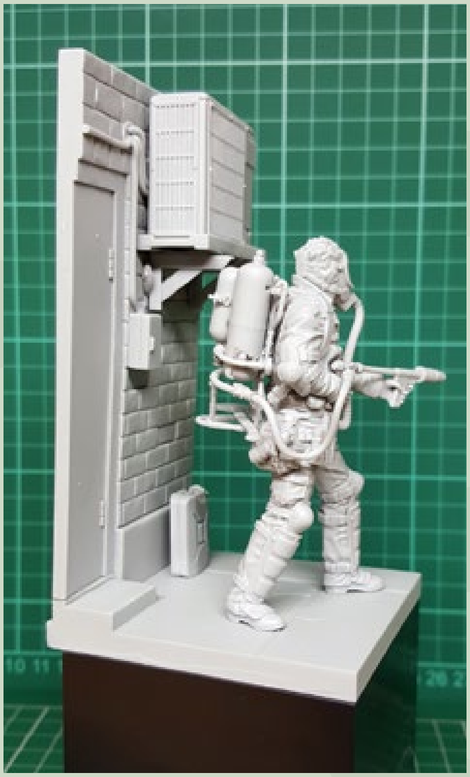


Yep, you watch me cover it in glue trying to put it in place!

Moving on to his weapon, this is in two parts--the actual flame thrower has his hands moulded on so you can't get it in the wrong place and this attaches to the 2nd part consisting of the tanks, which are actually made up of 7 parts that make it look very intricate indeed. He also has an axe, so if the flame thrower doesn't get you, the axe will. This is a really good piece which fits into the range, and has been brought to life expertly by the super talented Ki Yeol Yoon. Here are some pics of the completed piece. I would like to just say this all held together with blu tack, so you can see just how well everything fits together.





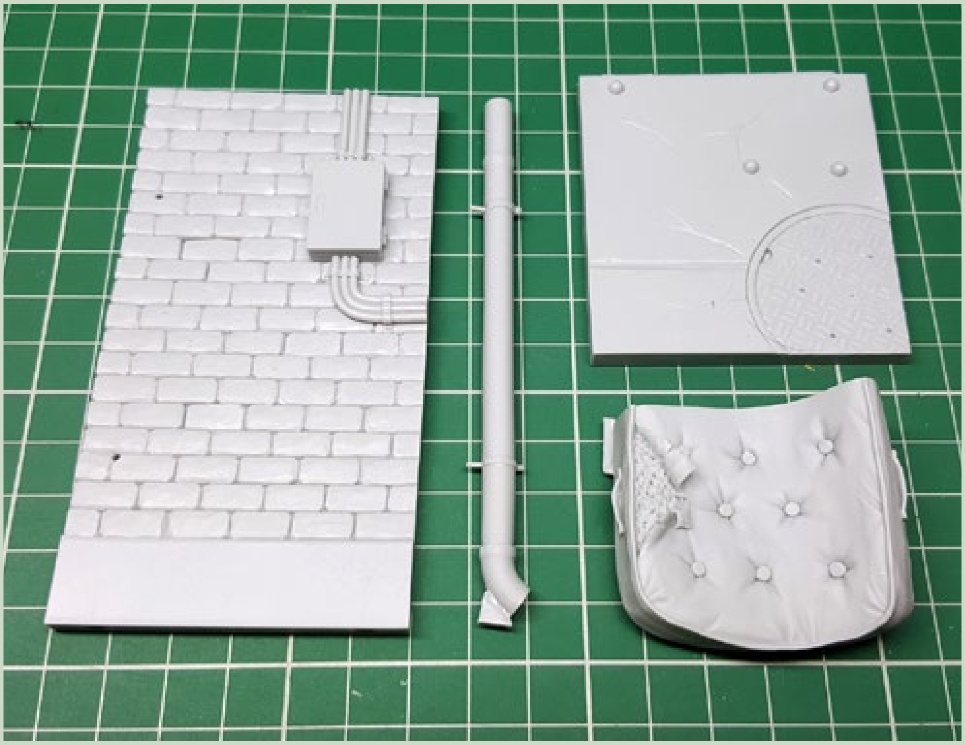


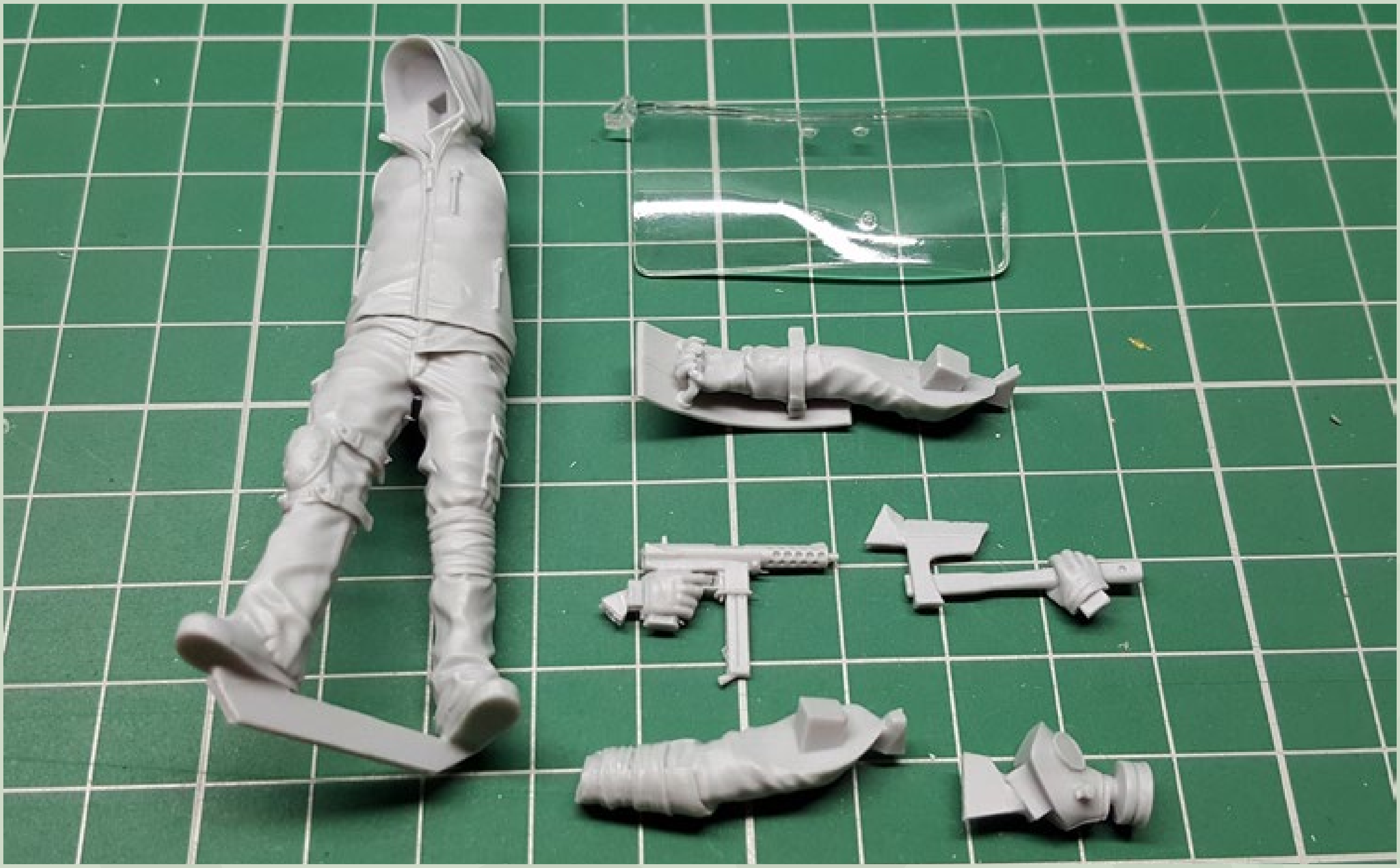
Shield

Next we look at Shield, a 3D printed 75mm companion to Victor. The same team has come together to sculpt and paint this figure and like its compadre, comes with a piece of scenery, this time half a mattress has been abandoned against the wall. This again adds to the bleak look that is captured so beautifully in the game and then in turn in this miniature.

This figure comes in just 10 pieces. Now 10 pieces is no small amount, but when compared to Victor who has a whopping 19 pieces you can see why I say "just". Again, we have the same sculptor and painting team so I could stop right here and you would know it's going to be a quality figure; but I won't--I want to show it off!

This also comes with a piece of scenery as mentioned earlier on, and Shield comes with the half mattress. At the time of writing this, I have seen two distinctly different versions of this scene with one in winter and one during the summer. Both have utilized the scenery to full effect, so it shows that you can be quite diverse with this figure and get great results. Like Victor there was a piece of flash on the base before construction, but once is removed it goes together no problem. Only minor filling may be needed, but you could take this opportunity to add grime in the corner instead of a neat fill.



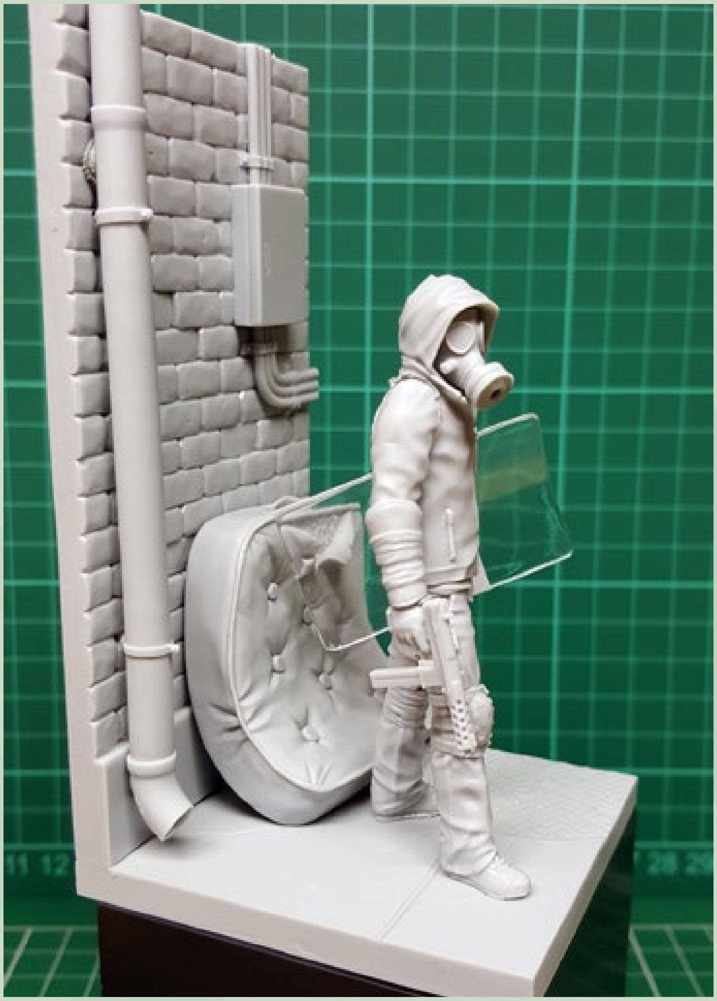


Moving on to the figure, he comes as the main body, two arms, the shield, a separate face and a choice of two weapons. Being a massive Division player, I will probably use the axe as this is truer to the character in the game.

The main body is a hooded figure with a combat over jacket, combat trousers and a knee pad. This again is faithful to his console counterpart. Moving on the face, this is a separate mask, but unlike Victor there isn't any clear plastic so I won't ruin that one. The arms are simple parts that can only fit in their respective holes and fit the shield on nicely which is the clear plastic part. Now this is the only downside with my specific kit and it is an isolated incident. I had a chat with Benny Sa at Euro and he said they hadn't had any shields returned or other issues, but mine was slightly distorted. A quick blast with the hairdryer and this should sort it out, let's see for the fit.

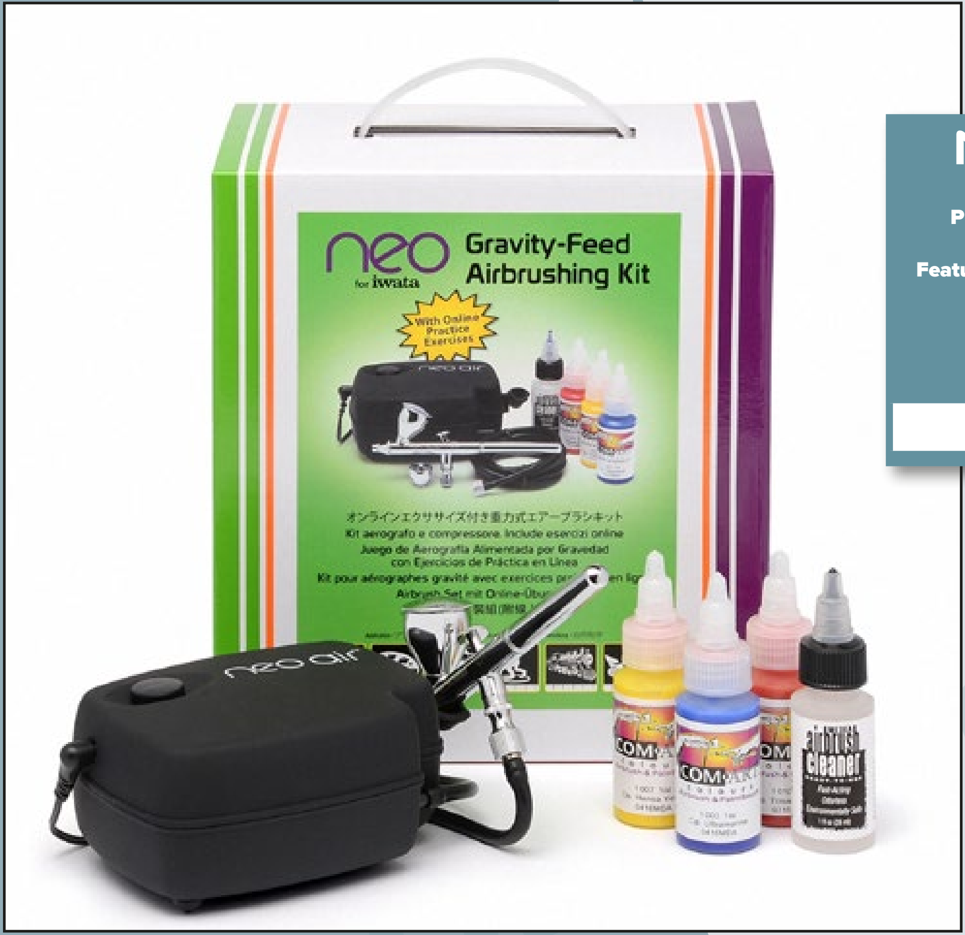
Lastly, we have the arms, one an axe (my choice) and one a small sub machine gun, both nicely detailed.

Having a general look over the whole model I couldn't find any significant issues other than the shield warp; no mould lines so, like Victor, only the tab on the feet to remove.



Both models to date are my favourite of the series, with Shield just pipping it for me personally. Although maybe not intentional, I love the fact they look like characters from one of my favourite console games. I think these are a great addition to the range, albeit different from the other survivors so far. With all these survivors, are we going to see some mutants, monsters or zombies (which I vote for)? The range is going from strength to strength and with the Joo and Ki team behind these, Nuts Planet can't fail to impress more and more.

If you're interested in post-apocalyptic themed stuff and are in the market for some 75mm figures to satisfy your urge, you could do a lot worse than grab these releases, which again being from Nuts Planet I highly recommend.



Neo AB Kit

Price:	£190
Features:	Full Airbrushing Kit
	Neo CN .35 AB included

Available from

The Airbrush Company

By Terry Cowell

Iwata Neo Gravity-Feed Airbrushing Kit

I was given a choice of airbrush products to review and opted to take the Iwata Neo Gravity-Feed Airbrushing Kit through its paces.

This kit is specifically designed for a first-time user and I opted for this one because I already use an Iwata Eclipse and felt I was well placed to make a comparison.

When the kit arrived, the first thing I was surprised about was the size of the box! Not only is this kit designed as an entry level kit, I immediately understood that it would be ideal as a mobile kit. For those of us that attend painting classes, paint at a mate's house, or manage to get an hour or two painting at work when the boss is on annual leave (not admitting to anything here), then this is scoring points already.

The box arrives wrapped in plastic; on one side is a picture of the main contents and at the bottom of the box is an additional free supplement 'A user's guide to getting started.'

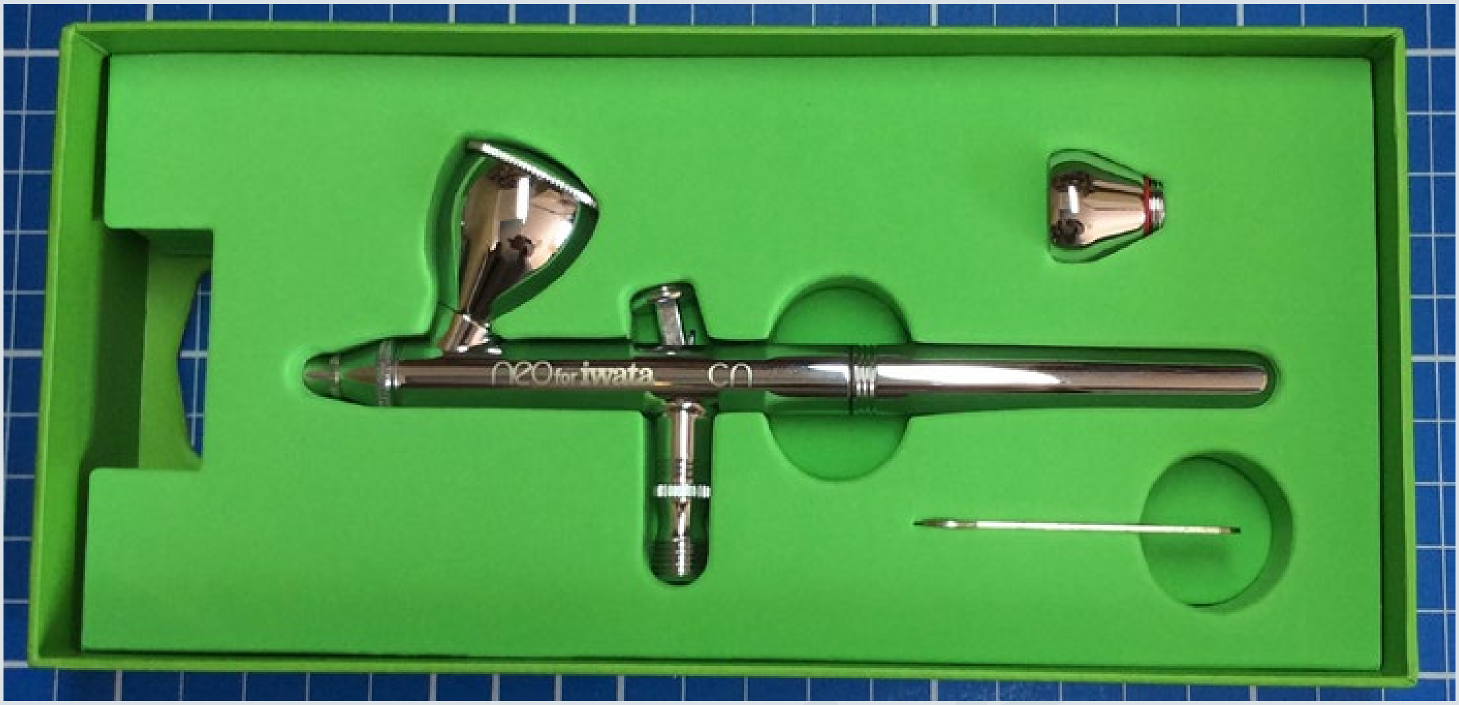
I had a look at this first and felt that although some the basic information is useful, it is in general aimed at t-shirt painters or petrol tank artists. Call me greedy, but I would like to have seen information geared more towards the miniature artist. That said, the intention is a good one.

Opening the box, I see that the kit includes:

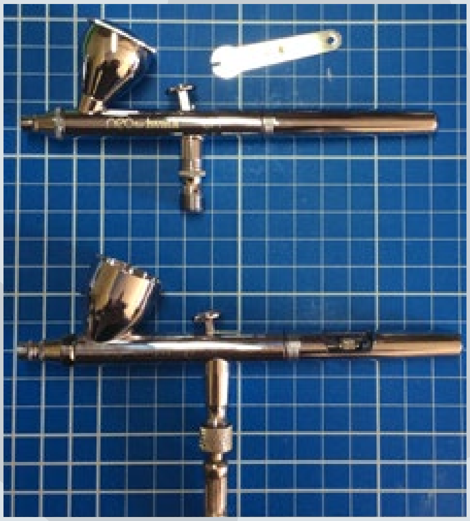
neo air
for iwata
Compact Airbrush Compressor
Gravity-Feed Dual-Action Airbrush
Start Airbrushing Now!
neo CN
neo
for iwata

- *1 Iwata Neo air compressor.*
- *International plugs and air hose.*
- *Iwata CN gravity-feed, dual-action airbrush.*
- *2 interchangeable cups.*
- *A little spanner for nozzle removal.*
- *3 1oz bottles of Medea Com-Art colour (Yellow, Blue, Red).*
- *1 x 1oz bottle of Medea Airbrush Cleaner.*
- *Instructions to a website where you can find online practice exercises.*

neo air
neo for iwata
MEDEA
airbrush
cleaner
READY-TO-USE
Fast-Acting
Odorless
COM·ART
colours
Airbrush & Paintbrush
1003 1oz
Op. Ultramarine
0315MDA



My first action (and yours) should always be a component check, making sure everything described in the specifications is present. I open the airbrush and see a shiny Iwata CN Neo. The first thing I notice is that it doesn't look to dissimilar to my Eclipse. It has a long sleek body, a shiny chrome finish and looks the biz. I dissemble the airbrush just to familiarise myself with it and I find it easy going.↓



Perhaps this is because I have the Eclipse. My advice given that potential buyers are going to be first time users is to get a tea towel and as you take it apart, lay it out in the order it needs to be reassembled. I notice that the larger gravity feed cup is attached and decide to change it for the smaller one. The cup just screws off and the alternate screws in; it's easy. I will discuss the cups again further on in the article. The airbrush goes back together without complication, but if it's your first time there is no need to hurry the process and perhaps you could take a mobile picture of how it is laid out.

There is a handy airbrush holder that fits on the side of the compressor. I already have an airbrush holder (the glass jar kind). These are handy for dispelling excess paint, but for a new user you won't necessarily consider buying one at this stage so the airbrush holder is a very welcome addition.

ON/OFF
neo air™

I chose the correct plug fitting for the U.K. sockets, but keep the others as they will be handy if you go abroad--remember what I said about it being a perfect mobile kit!

iwata
TOP
CAUTION

The hose supplied attaches to the airbrush and the compressor and that's it! It really is a plug and play.

Before considering the performance, let's do the spec bit while keeping in mind this is a beginner's kit so I will try to keep it uncomplicated.

The airbrush is a dual action gravity feed. It sounds technical, but this just means that the cup is on top allowing gravity to feed the paint into the airflow. The alternative is a siphon feed where a bottle containing the paint is attached usually from below. The dual action refers to the fact you can push down for air and pull back for paint. The amount of each is controlled by how much you push and pull. The alternative here is a single action airbrush where you control the air with the trigger but need to use a separate function to manually adjust the amount of paint released into the air flow.

It has a .35 needle, which allows for a medium to fine spray. You can get better airbrushes for detail work, but trust me you will want to spend time with a brush like this which will see you from beginner through intermediate use. You will know when you are ready for a fine detail airbrush; they are generally much more expensive and you will understand more about your personal preferences before making such an investment. This airbrush allows you to spray wide spray patterns for base coating and with learned control you will be able to tackle most detail work.

There are two gravity feed cups as mentioned before. A 1/3oz which holds 0.9ml or a 1/16 which can hold 1.8ml. The supplied cap fits both, but I never use a cap and prefer to keep an eye on the amount of paint left in the cup. The benefit of having the two sizes will likely become apparent when you get used to using the airbrush and attain an understanding of how much paint will be required for each job. The Eclipse I own doesn't have this feature and I do feel this is a fantastic addition.

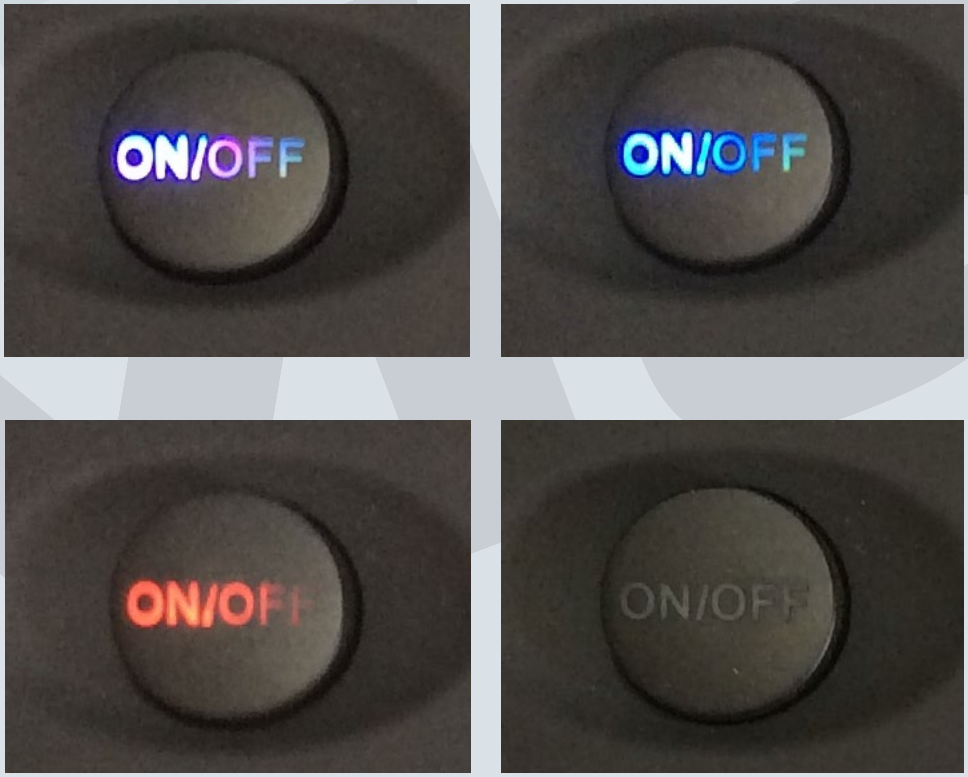
The trigger which controls both the air and paint has a firm, steady feel to it. This will aid a beginner. An expert will be looking for a light touch, but someone buying their first brush will want to feel that there is a recognisable point where paint will add itself to the airflow. It has an auto bleed valve which allows the compressor to run when the trigger is pressed.

The compressor weighs less than a pound (0.43kg) — did I mention the portable mobile thing? The size of the compressor is 13cm x 9.9cm x 6.5cm and it has a DC 12v, 1.1 motor and a 100v-240v power supply (50/60 Hz, 2.0A), giving a working pressure of 1 – 15 psi.

Being a small compressor it has a very small air tank capacity, but this is fine. Let me explain the significance. Someone working in an auto-repair workshop will likely want a continuous airflow. Working on large areas where time is money you will want to keep going. Miniature painters, on the other-hand, work on small target areas and will constantly stop and start; when you stop spraying the compressor is at rest. The recommendation is that you only use continuous cycle for 3 X 10 minutes giving the compressor a 20-minute rest after each continuous cycle. As a safety measure the compressor will shut itself off after 10 minutes of non-stop continuous use, but as I pointed out the likelihood that you will need this is almost non-existent.

The psi (pounds per square inch) is the regulated scale for the air pressure and is something people struggle with when using their first airbrush. Here it is made simple, as the compressor has 3 simplified functions or a 3-speed control.

The on/off button also acts as the air pressure regulator and the light of the button changes accordingly.



1 click (purple light) is the medium setting.

2 clicks (blue light) is the high setting.

3 clicks (red light) is the low setting

4 clicks to turn off.

What you need to know here is that an airbrush works by atomising the paint and the 3 settings will alter to the pressure that is needed. Less pressure doesn't mean less paint comes out, but different paint mixes have different viscosity. The thicker the paint the more pressure is needed. This is known as the physics of flow and resistance.

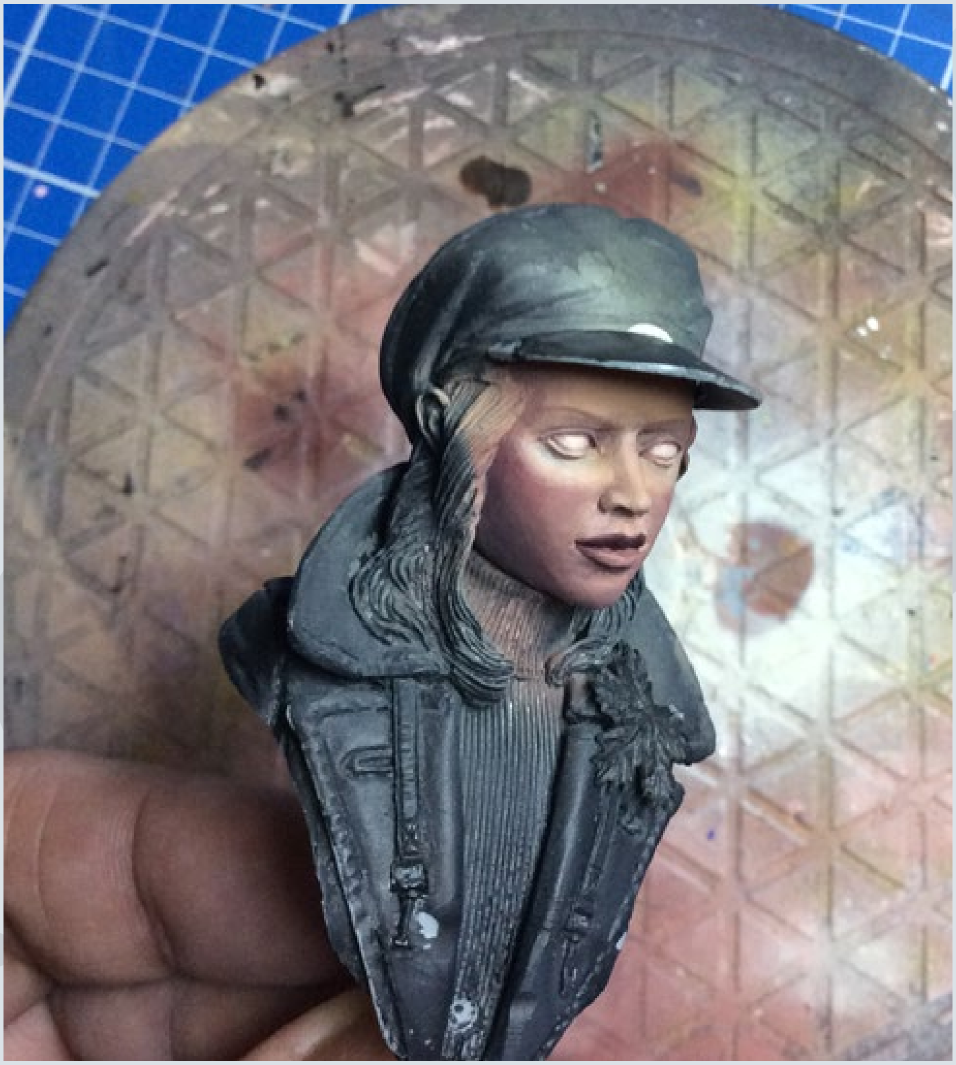
Okay, now the important part.

I found the airbrush extremely easy to use, and while the trigger felt much chunkier than I am used to, the regulation feels very good. I found that the amount of spray increased consistently with my increase in pressure. The brush felt comfortable, but this is likely as much to do with being familiar with my Eclipse. I found that being able to switch cups not only saved me time and paint, it made the cleaning process much easier. Considering this is an entry level brush, I was surprised at the control and the results. Doing a line test, I have to be honest and say that I found no discernible difference between the Neo and the Eclipse.

The compressor makes a little noise and has a low-level vibration, but to be honest it proved to be a total revelation. It did everything I asked it to do and its versatility and mobility make it a worthy compressor to have as a spare or for taking on holidays.

With the airbrush kit you also received 3 paints and a cleaner. You might think it's only red, yellow and blue but for those on a budget the addition of black and white gives you the foundation for painting almost anything. You can mix the colours and achieve what you need. Just to prove my point, I mixed a light skin tone as you can see in the picture.

The cleaner from Medea is excellent and I have used this for a long time now. In between colours I add a couple of drops to the cup, tip out, add two more drops, and spray through the gun. Add two drops of water and spray through then you are good for the next colour. Many people don't have such a process, but I find doing this means you don't experience paint build up halfway through your job.



I spray painted the bust as a test piece which took around 10 – 15 minutes. Apart from a little brush on the eye whites, this is achieved by directional spraying only and therefore not out of reach for beginners.

Conclusion

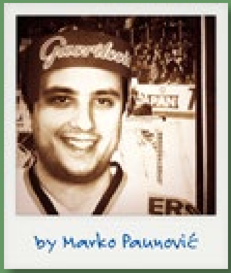
Being the owner of an Iwata Eclipse which is a step up in price to the Neo, I approached this product test with a somewhat biased attitude. I wanted to find that the lower price meant a reduction in quality. While I found subtle differences in handling and performance, the Neo far exceeded my expectations and to such a degree that halfway through testing I found myself rooting for the little fellow.

As an entry level kit, I would highly recommend this for the following reason. Buying a new airbrush can be a hassle. You feel lost when ordering your airbrush only to realise you need a compressor, then a hose, then a holder, then paint and so on. This kit has it all — not only that, but this is a kit that will comfortably take a beginner into intermediate and will keep pace as skill levels improve.

The compressor is an absolute treasure and I would go so far as to recommend existing airbrush users look at this as a worthy travel companion!

I gave the Neo Airbrushing Kit a product test and will happily endorse this product to first time buyers!

Unboxing

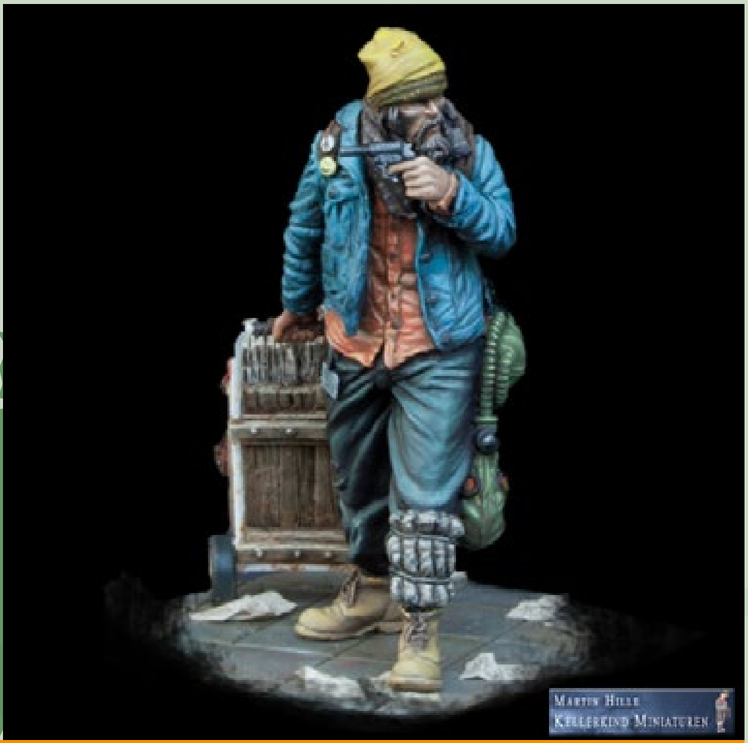

by Marko Paunović

Details

Price:	€16.95 + P&P
Scale:	1/35th (50mm)
Material:	Resin

Available from

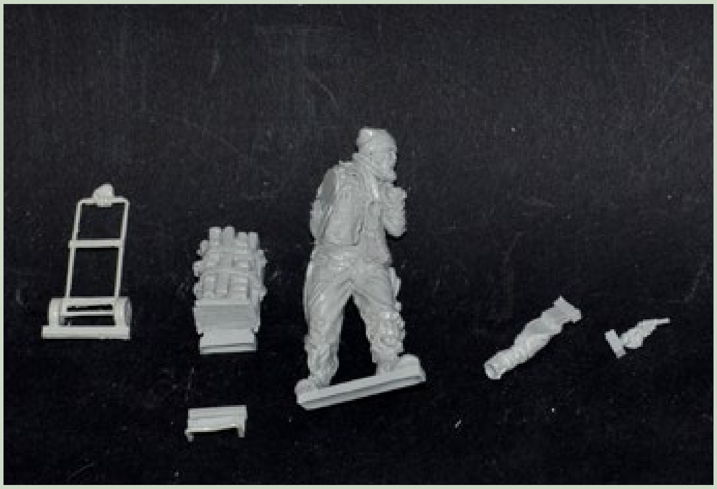
Kellerkind Miniaturen

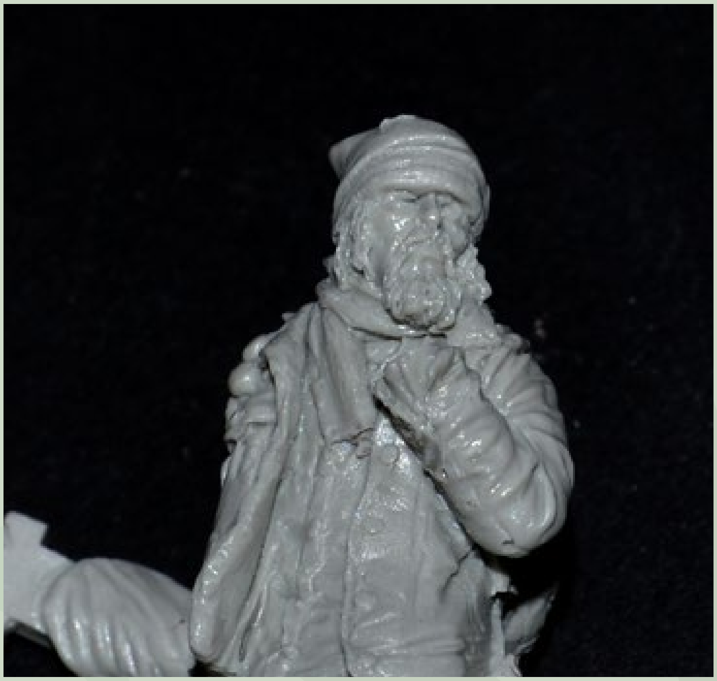

Martin Hille
Kellerkind Miniaturen

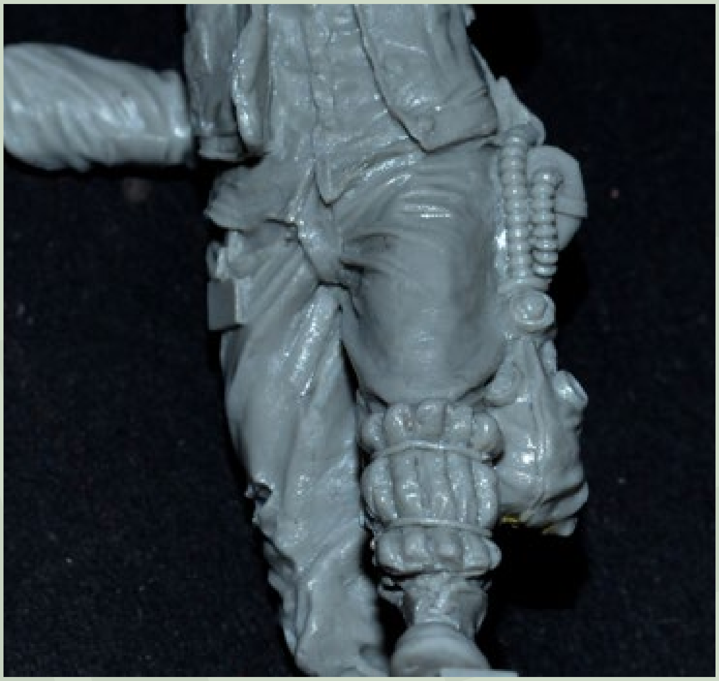
Kellerkind Miniaturen's The Old Librarian

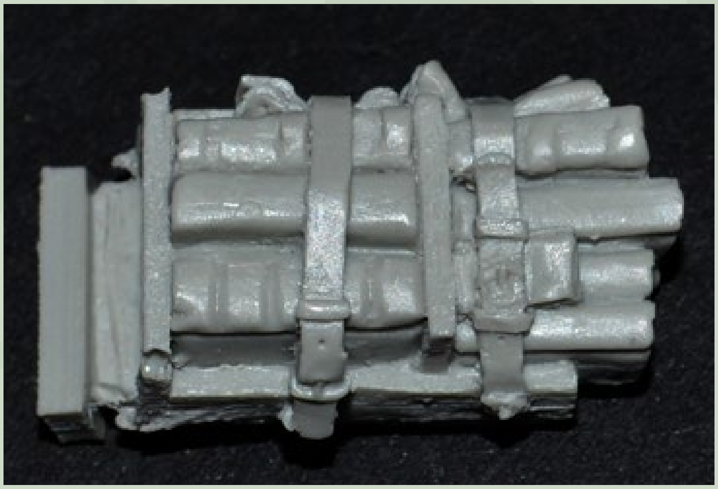
Martin Hille
Kellerkind Miniaturen
1/35
Best. Nr.: 507 002
The librarian
keeper of the vanishing knowledge
dystopian futu
Painted by: Götz Siepmann

The Old Librarian is a 50mm (1:35) miniature that comes in a plastic clam shell blister. The six piece model is securely placed within it and protected with two sponges. The miniature consists of the following polyurethane resin parts: a torso with legs, left arm and head, right arm, right hand holding a pistol and a trolley consisting of three parts.





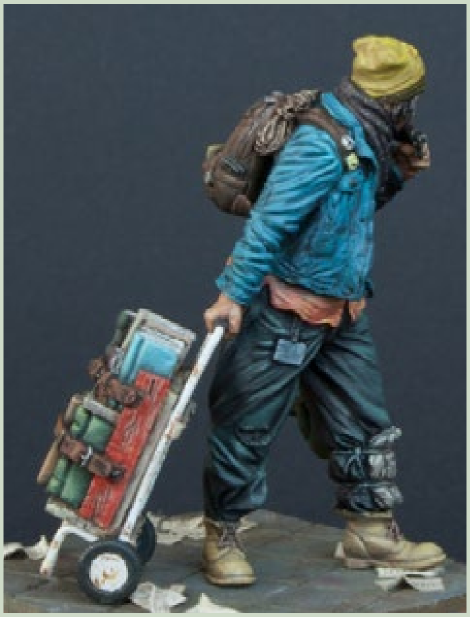


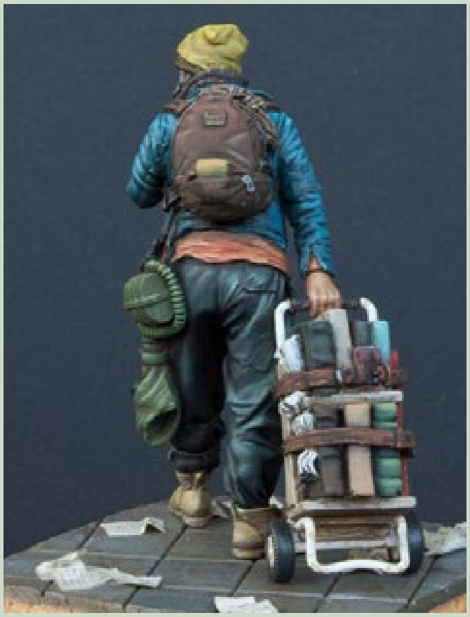


Although the cast generally speaking is really good, there are some mould lines present (left trouser leg), but even the beginner hobbyist will find it easy to deal with. The pieces when assembled fit well with each other, so the prep work is minimal. Before painting, as always I recommend washing the mini with some washing liquid, as my example had quite a bit of leftover oil from casting.

Overall this miniature gave me real pleasure both to assemble and paint, even though when the shipping cost is added to the mini, it isn't a cheap one (at 25 Euro) for a 50mm miniature.

The miniature, when assembled, depicts a hobo holding a gun and pulling a trolley full of old books giving the name to the mini – The Old Librarian. The model is from the Kellerkind Miniaturen Dystopian Future range and is full of post-apocalyptic characters mostly accentuated by the gas mask hung at his left hip. For a seemingly simple miniature, it has loads of little cool details, like badges on his jacket and an ID/security card hung on his trousers. The trolley is also filled with details – books and leather straps made of trouser belts. Throughout the miniature, there is a feeling of a lot of thought put into it.





The Airbrush Company Ltd

Quality Equipment - Paints - Accessories - Training

SPARMAX®

ARISM VIZ

SILVER BULLET™ Plus

2 in 1

Moisture Trap with a built-in Bleed Valve.

Included with Arism Viz or available separately.

SMART STOP Power Saving Function

Pauses compressor when airbrush is placed into holder, restarting when taken off again.

iwata Freestyle air™

Works as a plug in unit or runs off its rechargeable battery.

neo for iwata

Everything you need to get started in airbrushing.

WEATHERING OILS

40 Colours

WILDER QUICK MASK

For Better Visibility

COM•ART™ DARKSTAR PIGMENTS LIFECOLOR ACRYLIC HOBBY COLORS Alclad II

www.Airbrushes.com 01903 767800 sales@airbrushes.com

SPARMAX
ARISM VIZ
iwata
neo Gravity-Feed Airbrushing Kit
ADAM WILDER
W
weathering Oils
QUICK MASK CLEAR 01
QUICK MASK RED 02
QUICK MASK GREEN 03
QUICK MASK YELLOW 04
QUICK MASK BLUE 05
DARK RED
DARK GREEN

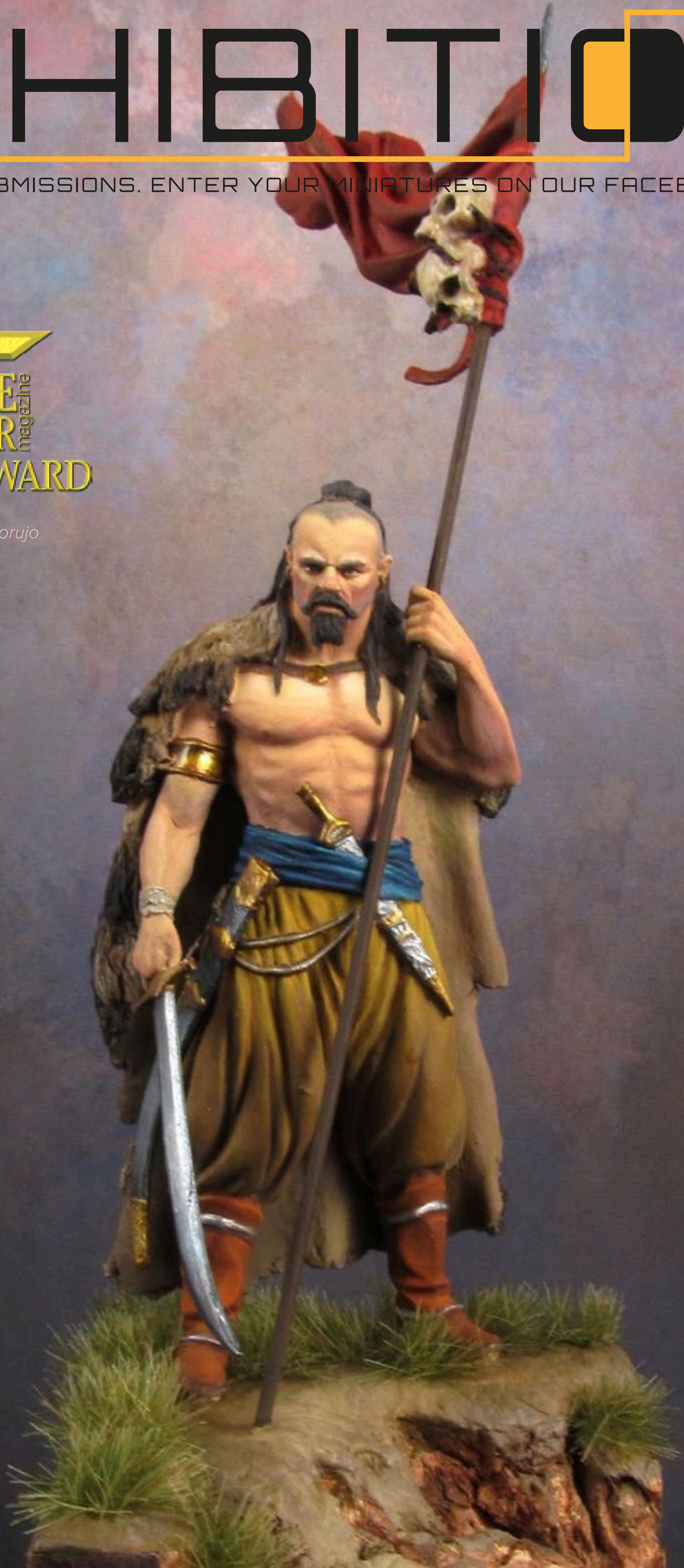
MINIATURES ARTWORK GROUP
GHOST COMPANY
NuTs PLANET
Triger
NuTs PLANET
FRENCH REVOLUTION
LIBERTY ON THE BARRICADES
ADVANCE GUARD
The Devil
Eye Collector
ANTI ROBOT SQUAD
GHOST COMPANY
Triger
BELFORD
QUEEN OF THE NORTH
Sculpted by Romain Van den Bogaert
Don Quixote
Painted by Myeong-Ha Hwang
Triger
SHIELD

WWW.NUTSPLANET.COM

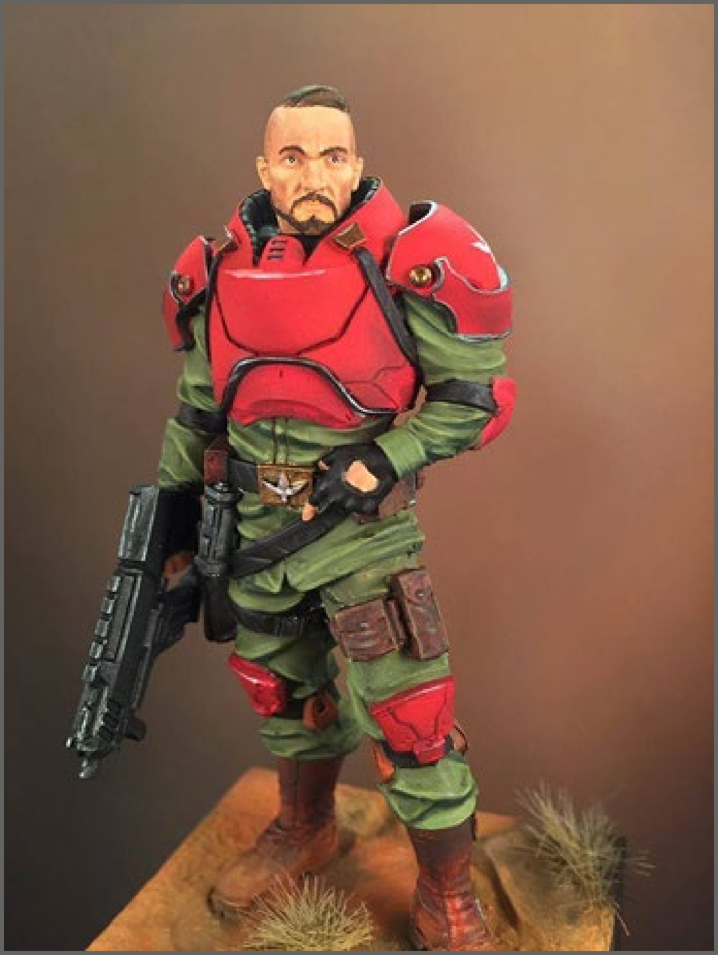
EXHIBITION

FPM FACEBOOK SUBMISSIONS. ENTER YOUR MINIATURES ON OUR FACEBOOK PAGE

FIGURE PAINTER magazine
GOLD AWARD

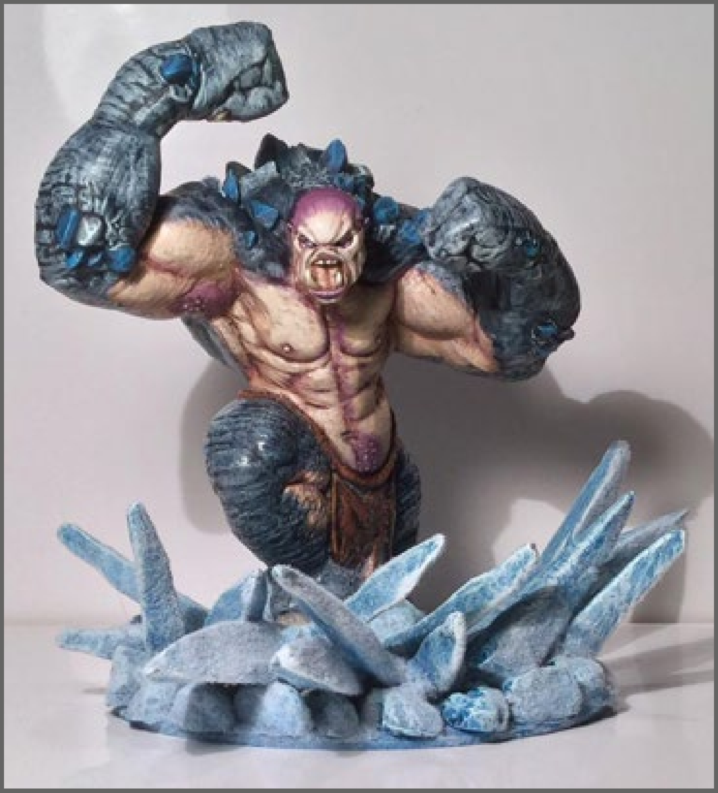


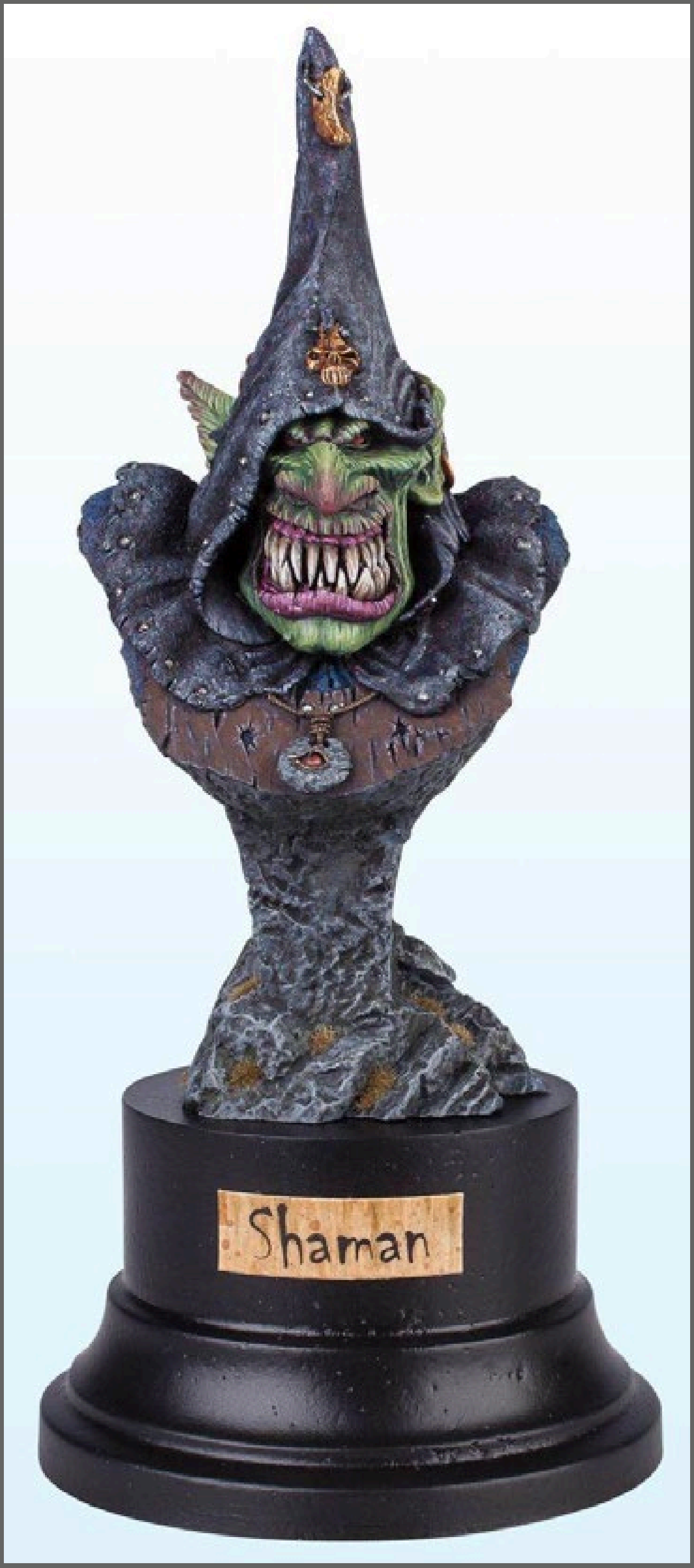
Attila by Juan Ignacio Corujo



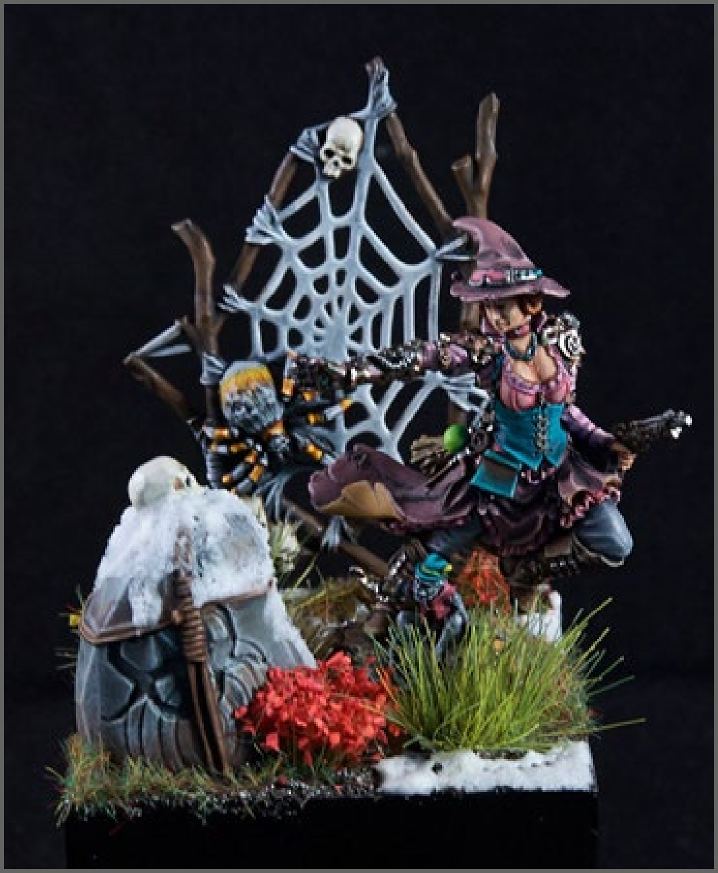
Fallen Frontiers Tarko Stahlen by Juan Ignacio Corujo

Mountain Troll by Chris Barrick

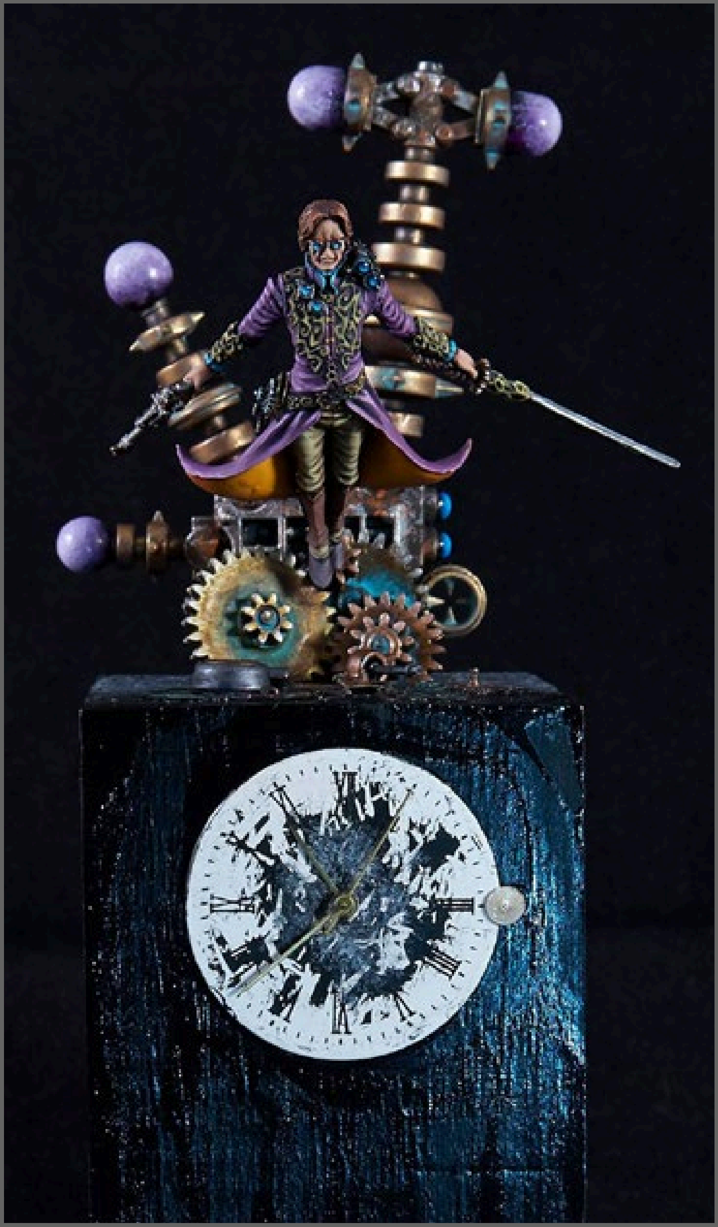




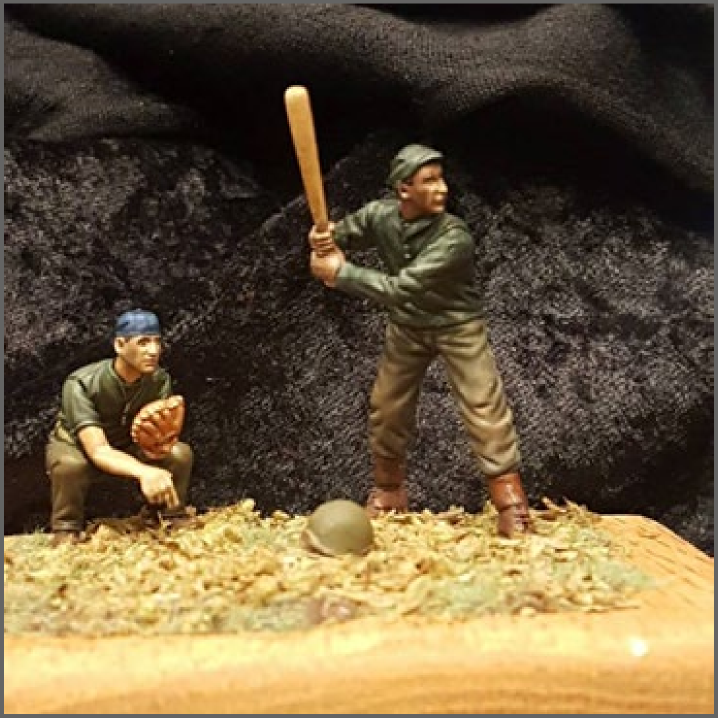
Night Goblin Shaman bust by Ryan Allen



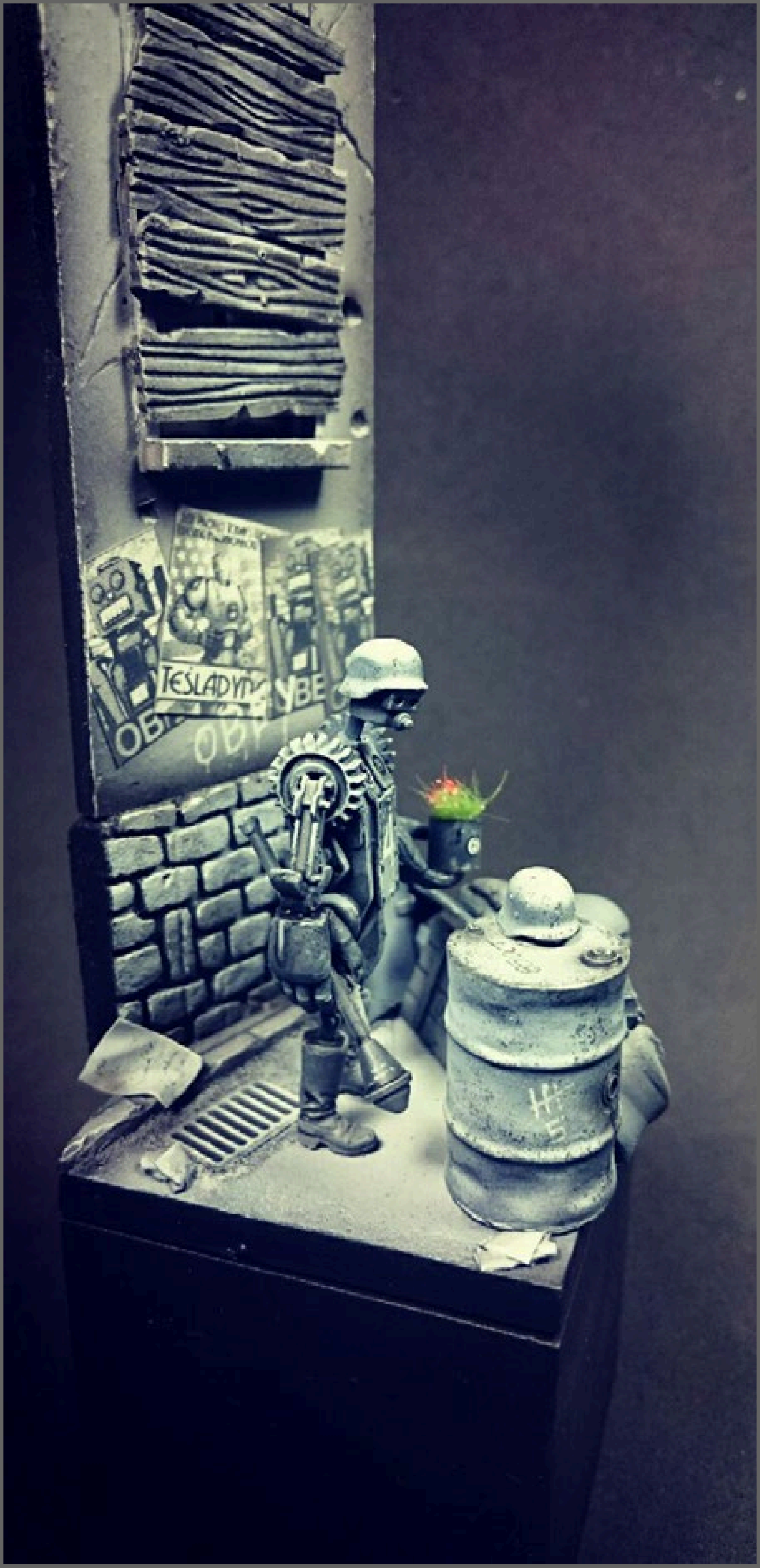
Gretel and Hansel by Richard Sharp

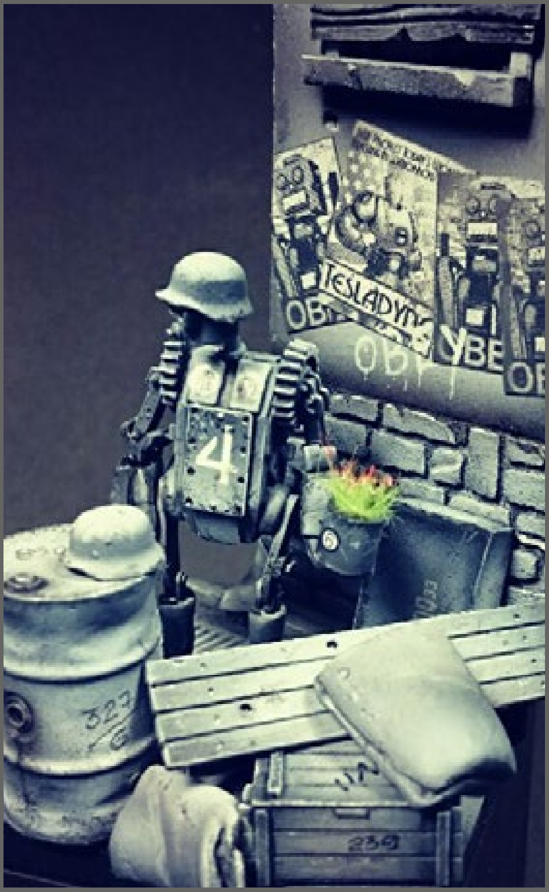


Nouveau by Richard Sharp



by Scotte Bricks Turner


TESLADYN
YBE
OB
OBY


TESLADYN
YBE
OB
OBY
4
327
239

Javier Molina

THE DRAGON LORD

WAR GRIFFON MINIATURES

Also available
The Old Gnome &
The Gem Smith
plus many more

MDP
model display products

www.modeldisplayproducts.com